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The Essay-Proof Journal

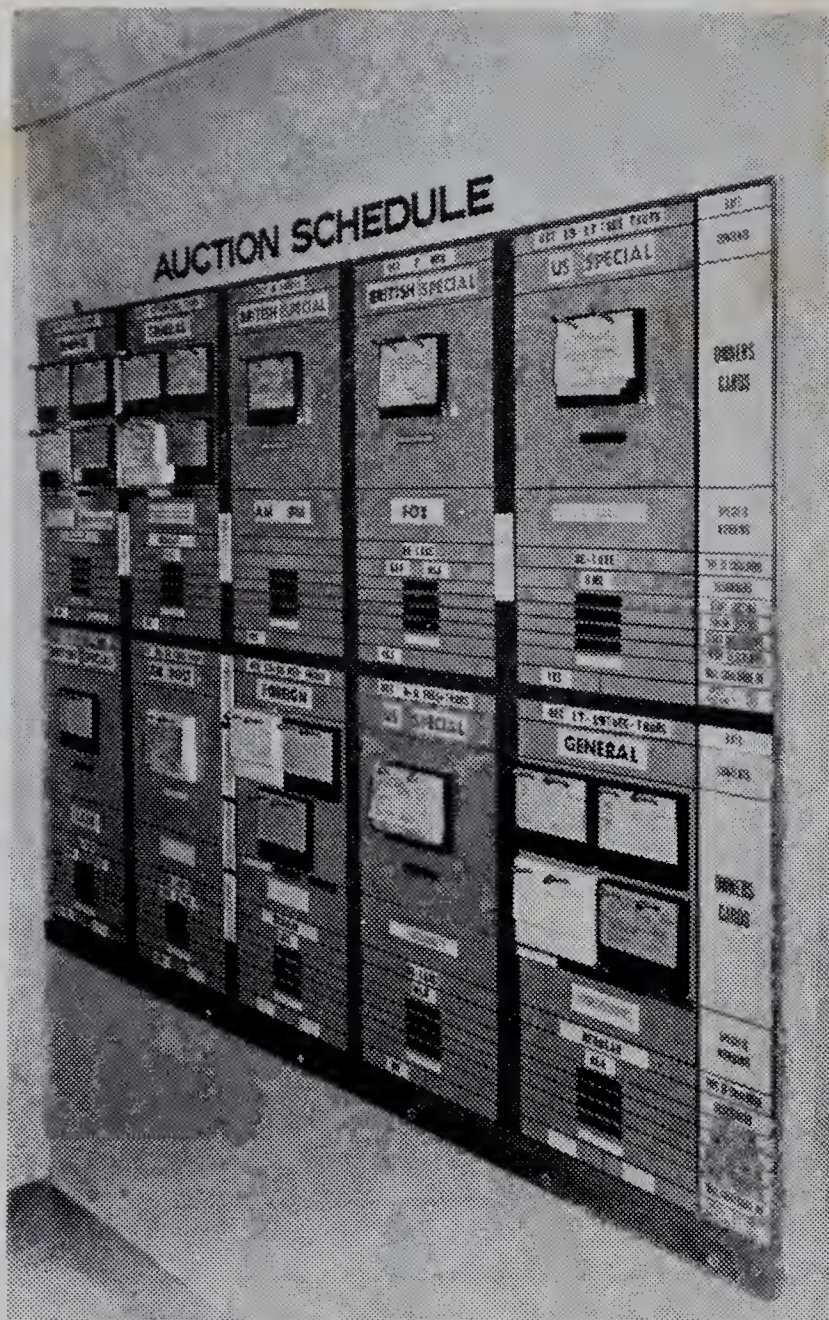
Devoted to the Historical and Artistic
Background of Stamps and Paper Money



An exquisite die proof of the famed "gold back" reverse common to National Gold Bank Notes. See the significant study of the banks and their issues by Ernest Wilkens and T. F. Morris on Page 3.

Official Journal of The Essay-Proof Society

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Vermeil Award, Sipex 1966 Large Silver Award, Philypia 1970

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BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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National Gold Banks of California

By Ernest C. Wilkens and Thomas F. Morris

(Photographs by Adrien Boutrelle)

The Financial Background

Banking in California started and grew with the gold mining finds that began in 1848. Private companies were striking coins from local gold as early as May, 1849. In 1851, Augustus Humbert was appointed as United States Assayer, and his stamp on \$50 "slugs" and later \$10 and \$20 pieces coined by Moffat & Co. were accepted as legal tender, at par with the standard U.S. coins, in payment of Customs duties.¹ The establishment of a United States Mint in 1854 continued to make gold coins an important circulating medium. Indeed, the citizens of California would have nothing but gold. The pioneers from the East had often had poor experiences with the wildcat bank notes of Eastern states, and the first banking law of the state of California forbade the issuing of paper money by any bank chartered by the state. During the Civil War, Californians loyally paid gold for government bond issues but responded to the introduction of greenbacks, which fluctuated in value, with the "Specific Contract Law" approved by the Governor on April 27, 1863. This law permitted contracts that were enforceable as to kind of payment.²

This situation was in direct contrast to that found in the rest of the United States, where various government issues, especially the National Bank Notes, circulated with almost complete acceptability. Total circulation of the National Bank Notes had been limited to \$300 million face by the Apportionment Act of March 3, 1865. Under this Act, one-half of the total was to have been apportioned according to population, while the other half was to go to existing banking resources. This ideal plan was not carried out, and most note-issuing National Banks were to be found in New England and the Middle Atlantic states.³

In order to relieve this "sectional monopoly," Congress passed the Act of July 12, 1870, which permitted an increase in circulation of \$54 million in currency. By 1871, 145 new banks had been organized in the South and Midwest, with the latter area taking the larger share of the new circulation allowed.

California was known to be unsympathetic to paper money, and it was thought that a paper currency based on gold would be more acceptable in this area. Thus, the Act permitted the establishment of National Gold Banks which were authorized to issue bank notes redeemable only in gold coin on demand. National Gold Banks were organized in every respect similar to other National Banks, except that the bonds deposited by them with the Treasury Department, bearing interest in gold, were permitted to be a basis for circulation to the extent of 80% of their par value, instead of 90% as in the case of other National Banks. This had the effect of rendering their circulation unprofitable and, with one exception⁴, no Eastern bank joined this group. A limit of \$1,000,000 was placed on the total notes any one National Gold Bank might have in circulation, and the bank was required to have on hand a reserve of gold coin not less than 25% of its outstanding circulation as a redemption fund. The National Gold Bank Notes were redeemable only at the counters of the issuing bank and, after 1875, at selected U.S. Sub-Treasuries. In addition, the notes were receivable at par only in other National Gold Banks. Because of these two features, the notes did not find acceptance when sent by Californians to eastern cities.⁵

In the state of California, however, these notes were extensively circulated, especially in the gold-producing districts. They had a distinct advantage over metallic gold in cost of transportation and in ease of counting. But the business depression that began in 1875 curtailed this use and also revived the prejudice of the public against any form of

paper money. At the same time, the existing state banks refused to take in or pay out any of the National Gold Bank Notes.⁶ The state banks acted partly from motives of self-preservation: they feared that the growth of the National Gold Banks, which shipped gold coin to Washington to purchase government bonds, would use up the available metallic gold upon which the state banks depended for circulation.

The Federal Government thought it would benefit from the establishment of National Gold Banks not only by the extension of the national banking system to the Pacific Coast but also by the receipt of gold into the Treasury from the sale of bonds which would aid in the resumption of specie payments.

The National Gold Banks

San Francisco, the most populous and prosperous city in California in that period and for many years to come, was the site of the earliest venture into national banking in the state. The FIRST NATIONAL GOLD BANK OF SAN FRANCISCO was chartered on November 30, 1870, receiving charter number 1741, and opened for business on January 3, 1871, with a capital of \$1,000,000.

The first officers were James Phelan, president, Samuel Horst, vice-president, and Nathan K. Masten, cashier. James Phelan (1824-1892) was born in Ireland. He came to New York with his family in 1827 and began working at an early age. In 1849, hearing the news of the discovery of gold, he went to California as a merchant, investing his capital of \$50,000 in supplies. The mercantile firm of J & M Phelan that he established with his brother prospered, so much so that by 1869 James Phelan retired from commerce. A year later he founded the First National Gold Bank of San Francisco on the northwest corner of Montgomery and Sacramento Streets. The first National Gold Bank Notes were placed in circulation in March, 1871. George F. Hooper succeeded as president in 1871, although Phelan continued to be associated with the management of the bank until his death in 1892. R. C. Woolworth was president from 1876 to 1883, when he left to form the private banking firm of Crocker, Woolworth & Co. Forty-three years later the two banks merged.

The First National Bank of San Francisco has had a long and successful history of operation. Its subsequent career is as follows: March 5, 1884, title changed to First National Bank of San Francisco⁷; December 31, 1925, merged with Crocker National Bank to form Crocker-First National Bank of San Francisco with a combined capital and surplus of \$10.4 million; February 10, 1956, merged into Crocker-Anglo National Bank of San Francisco; November 1, 1963, merged to form the Crocker-Citizens National Bank, a statewide bank; more recently, April 21, 1969, reorganized under the Crocker National Corporation; and on July 1, 1971, the banking division was renamed Crocker National Bank.

The NATIONAL GOLD BANK & TRUST COMPANY, SAN FRANCISCO, the second in the state, was chartered on June 3, 1872, (number 1994) with a paid-in capital of \$1 million. This bank was the successor to the California Trust Company which had been incorporated in January, 1868, as the first trust company in the State. At that time its paid-in capital was \$12,500. The first officers were Henry L. Davis, president, and DeWitt C. Thompson, cashier. After its reorganization into a National Gold Bank, it had to give up its trust business in accordance with the banking laws.⁸

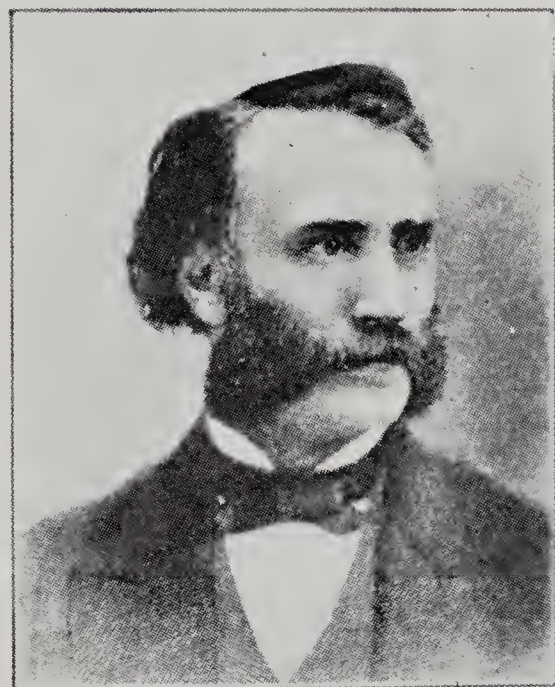
The Depression, or Panic as it was called then, of 1873 reached California in 1875, where conditions were unsound due to speculation and over-investment in mining, notably the Comstock Lode. The failure of the important Bank of California led, among other things, to the suspension of the National Gold Bank & Trust Co. in August, 1875.⁹ Additional gold was deposited by the Bank in Washington and at the Sub-Treasury in San Francisco to serve as a redemption fund, and in a short space of time almost all of the \$800,000 of the bank's outstanding notes were redeemed. Although this bank resumed operations in June, 1876, under new officers (C. H. Burton, president



First National Gold Bank of San Francisco \$5 note



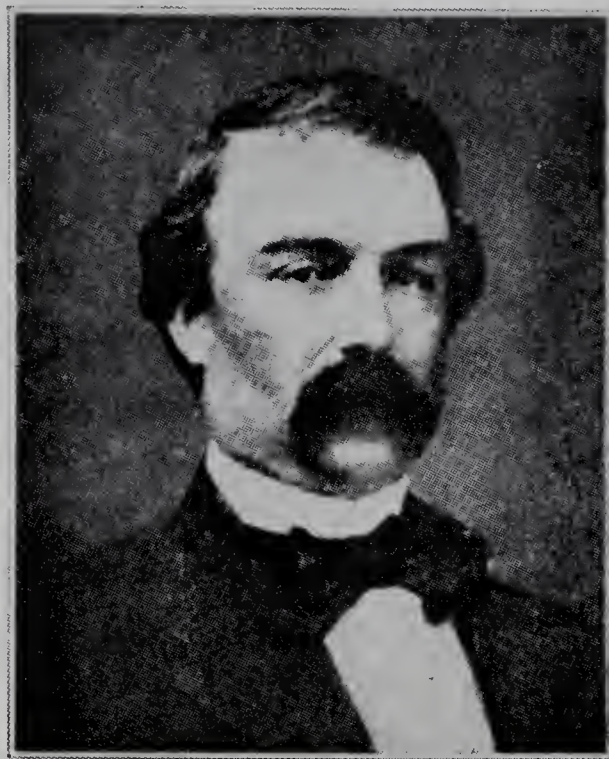
James Phelan, first president of the First National Gold Bank of San Francisco



De Witt C. Thompson, first cashier of the National Gold Bank & Trust Co., San Francisco

and H. H. Hewlett, cashier—Hewlett was simultaneously cashier of the FNGB-Stockton), it found it impossible to regain the support of the public and on September 1, 1879, liquidated with all claims paid in full.

The NATIONAL GOLD BANK OF D. O. MILLS & CO., SACRAMENTO was also organized during 1872, receiving charter number 2014 on July 19, 1872.. The founder of this bank, Darius Ogden Mills (1825-1910) was born in North Salem, N. Y. After serving as cashier of the Merchants Bank of Buffalo in which a cousin had an interest, he moved west to Sacramento in 1849, starting as D. O. Mills & Company, Bankers. A branch at Columbia, California (Bret Harte's "Roaring Camp") was under the management of his brother, Edgar, and was opened in 1850. In 1862, the name was changed to Bank of D. O. Mills & Co. The bank grew with the area and Mills expanded his interests to include mining, lumber, and later, railroads. He was an original organizer of the Bank of California in 1864 and was its president until 1873, when he began transferring his assets to Eastern enterprises. He returned to the Bank of Cali-



D. O. Mills, founder of the National Gold Bank of D. O. Mills & Co.

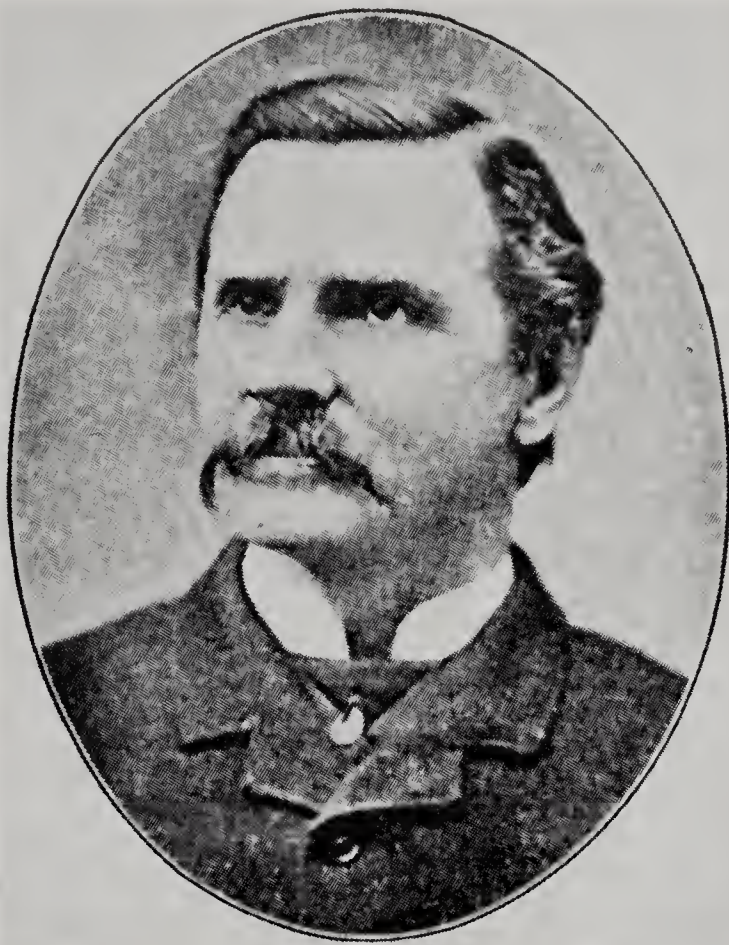


National Gold Bank of D. O. Mills & Co. \$20 note

California after its failure in 1875 and, with William Sharon, helped to revive this important bank.

In 1880, Mills moved to New York where he was active in real estate and philanthropy. This last included a home for nurses and three model lodging-houses in lower New York City. Earlier, he had been an organizer and benefactor of the University of California and had contributed to the Lick Observatory. His grandson, Ogden L. Mills, served as Secretary of the Treasury in the last year of Hoover's Administration.

The National Gold Bank of D. O. Mills & Co. began business with a paid-in capital of \$300,000. Edgar Mills was president; Henry Miller, vice president; and his brother, Frank Miller, served as cashier. In 1883 it dropped the word "gold" from its title to become the National Bank of D. O. Mills & Company. It merged on October 29, 1925, with the California National Bank of Sacramento under the latter title. This institution was declared bankrupt in January, 1933.



H. H. Hewlett, cashier of both the First National Gold Bank of Stockton and the National Gold Bank & Trust Co. of San Francisco

The FIRST NATIONAL GOLD BANK OF STOCKTON was organized on November 23, 1872, receiving charter number 2077 on January 27, 1873. Its opening capital was \$200,000, only half of which was paid in. This was rapidly increased to a paid-in capital of \$300,000 by the time of its first report to the Comptroller of Currency. Henry Harper Hewlett (1832-1903) was associated with the bank, except for a brief period, from opening day until his death, first as cashier 1873-83 and later as president. Frank Stewart was the bank's first president. Hewlett has come to California from New York at the age of 18 with a stock of merchandise valued at \$2,000. The first office of the bank, and its home until 1892, was the northwest corner of Main and Hunter Streets. The building was constructed by Mr. Hewlett.

On February 5, 1879, it became the first National (Currency) Bank in California. Because this name-change occurred before the Act of February 12, 1880, the bank was required to be re-chartered, receiving number 2412. It was acquired by the American Trust Company, San Francisco, in September, 1943. This company merged on March 25, 1960, with the Wells Fargo Bank to form Wells Fargo Bank American Trust Company (San Francisco). After two further name-changes it was reorganized as Wells Fargo & Co. on February 28, 1969. The banking division is known as Wells Fargo Bank.

The FIRST NATIONAL GOLD BANK OF SANTA BARBARA was chartered May 7, 1873 (charter number 2104) to succeed to the private banking business of Mortimer Cook. Mr. Cook was the first president and Amasa L. Lincoln was cashier. The starting capital was \$50,000 but was increased to \$100,000 by the year-end. It was the first National Bank to be established in Southern California. This region shared with the northern part of the state a rising demand in the post-Civil War period for real estate as towns grew in size and new ranches and farms were worked. In addition, Santa Barbara was the center for sheep raising, a major industry in Southern California at that time.



First National Gold Bank of Stockton \$10 note



Die proof of vignette "Franklin and Electricity 1752" as on the left side of the \$10 obverse National Gold Bank Note. Engraved by Alfred Jones and Louis Delnoce for American Bank Note Co.



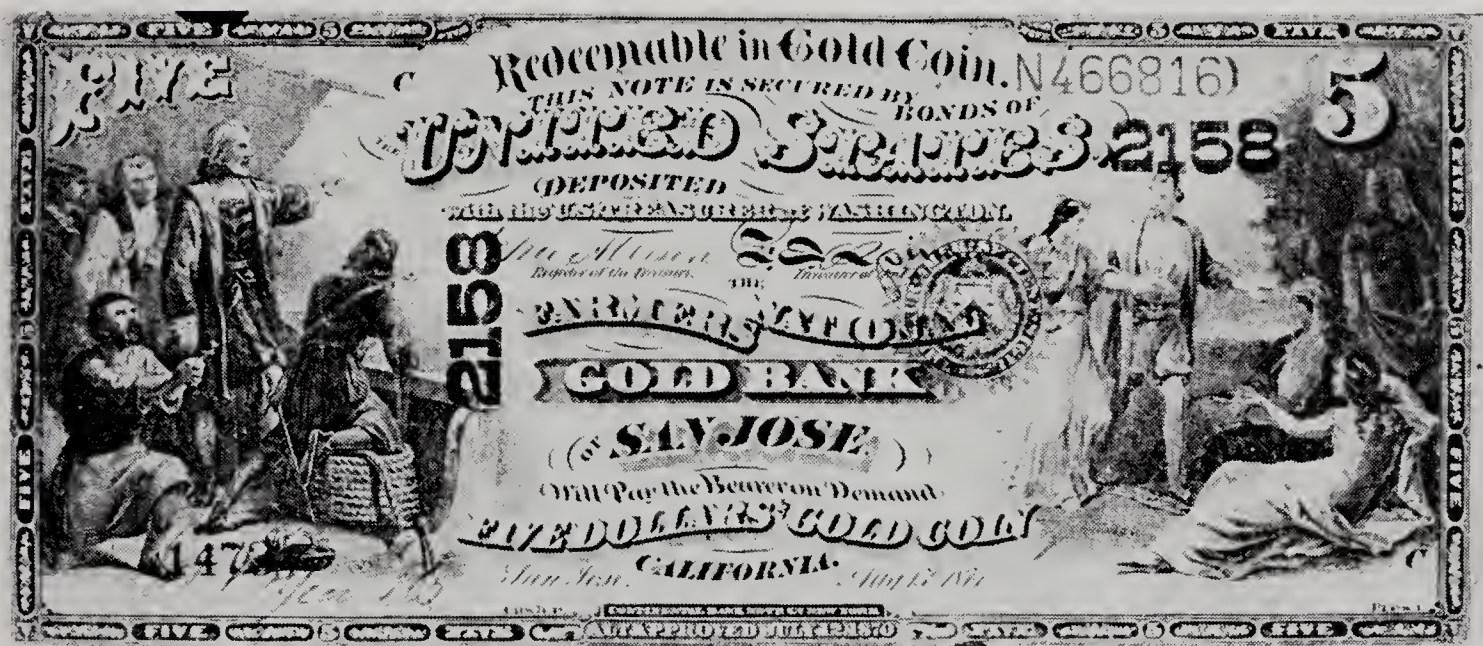
Die proof of vignette "America Seizing the Lightning" as on the right side of the \$10 obverse National Gold Bank Note. From the American Bank Note Co.

Mortimer Cook was born near Mansfield, Ohio in 1826 and had returned to California in 1871, settling in Santa Barbara. (He had been at Rabbit Creek during the gold rush.) Two years later he asked A. L. Lincoln to join in the founding of the First National Gold Bank. Lincoln had many years experience in banking with the Shawmut and the Massachusetts National Banks, both of Boston. He remained as cashier until his death in 1897.

In 1876 the downturn in real estate values caused severe financial difficulties to Cook personally and to the bank he headed. Milo Sawyer, a more conservative man, assumed

control, and the circulation of bank notes was reduced from around \$80,000 to \$27,000 outstanding. In the next year, 1877, a severe drought brought ruin to the sheepmen of Southern California. The bank survived this misfortune and prospered in the succeeding decades.^{9a} In August, 1880, the bank became the First National Bank of Santa Barbara and in June, 1927, its name was changed to the First National Trust & Savings Bank, reflecting diversified activity. It was merged into the First Western Bank & Trust Co. in October, 1954.

In recent years the Justice Department has attempted to regulate the make-up of state-wide banks. To comply with their regulations, on February 24, 1961, some 50 of the 120 First Western Offices joined with approximately 80 offices of the California Bank to form the United California Bank, under which organization this bank now operates. The location of this bank has been 901 State Street from 1876 to the present.



Farmers National Gold Bank of San Jose \$5 note

The FARMERS NATIONAL GOLD BANK OF SAN JOSE was chartered on July 11, 1874 (charter number 2158) with a capital of \$350,000. The first officers were John W. Hinds, president, and George D. Sparks, cashier. Its title was altered in 1880 to the First National Bank of San Jose. It is now the oldest bank in the state operating under its original charter as a National Bank, having conducted business for the past 97 years without merger. The bank now has 22 branches, all in the San Jose area.

The FIRST NATIONAL GOLD BANK OF PETALUMA was chartered on October 12, 1874 (charter number 2193), having a paid-in capital of \$200,000. This bank was the successor to I. G. Wickersham & Company, founded in February, 1865. Wickersham had come to Petaluma, an agricultural center in the Sonoma Valley, 30 miles north of San Francisco, in 1853. He was a lawyer and had been elected District Attorney in 1855. In 1880, his bank changed its name to the First National Bank of Petaluma. Its subsequent history is: September 11, 1894, gave up its national charter to become Wickersham Banking Co.; May 1, 1910, sold to the Swiss-American Bank of Petaluma; January 29, 1923, became a branch of A. P. Giannini's Bank of Italy; this bank in turn was merged on November 1, 1930, into the Bank of America National Trust and Savings Association, which was to become the largest bank in the world.

The FIRST NATIONAL GOLD BANK OF OAKLAND received its charter (number 2248) on April 10, 1875, and had an authorized capital of \$200,000, of which \$80,000 was paid-in. B. F. Ferris, president, and G. M. Fisher, cashier, were the first officers, although in 1876 V. D. Moody took over the presidency. Ferris, who had been mayor of Oakland in 1865, opened the first banking or money lending business in Oakland in May, 1867. In 1874, Ferris headed a group that organized the Alameda County Savings and Loan Society, which in 1875 became the First National Gold Bank

of Oakland. The word "gold" was dropped from its title on March 14, 1880. On October 14, 1924, the bank merged with the American Bank of San Francisco, which changed its name to the American Bank a few months later. It merged with the Mercantile Trust Company on December 13, 1926, to form the American Trust Company; on March 25, 1960, it became an office of the present-day Wells Fargo Bank.

The last of the note-issuing banks was the UNION NATIONAL GOLD BANK OF OAKLAND, which received its charter on May 20, 1875, (number 2266). Its first president, A. C. Henry (1828-1907), was one of the original stockholders of the Bank of California and had also been mayor of Oakland. In August, 1867, he founded the Oakland Bank of Savings but left after two years to organize the Union Savings Bank of Oakland, which opened on May 26, 1869, with a capital of \$150,000, shortly thereafter increased to \$450,000. On July 1, 1875, Henry transferred the commercial business to his newly-formed Union National Gold Bank. Paid-in capital of the new venture was \$100,000. H. A. Palmer served as cashier. The bank's title was changed



Die proof of vignette "Lexington, 1775" as on the left side of the \$20 obverse National Gold Bank Note. Designed by Felix O. C. Darley for American Bank Note Co. and engraved by Alfred Jones.



First National Gold Bank of Oakland \$20 note

to the Union National Bank of Oakland on March 8, 1880.¹⁰ This bank failed on April 14, 1909, but finally paid depositors 100% of their claims.

After the summer of 1875, business conditions did not favor the formation of new banks in the State.¹¹ No new National Banks were chartered in California until October 11, 1879, when the First National Bank of Alameda, a National Currency Bank, was chartered (number 2431). The next new National Bank styled itself as the Santa Barbara County National Gold Bank. It was the successor to the Santa Barbara County Bank which had started operations on July 26, 1875, with a paid-in capital of \$70,000. W. M. Eddy, president, and E. S. Sheffield, cashier, were its first officers. On February 20, 1880, it became a National Gold Bank, receiving charter number 2456. It is possible that the bank processed its charter application before learning of the passage of the Act of February 14, 1880, and before learning of the conversion of its local competitor. There is no record of this bank issuing any National Gold Bank Notes.¹² Four months later, on June 30, 1880, it became the Santa Barbara County National Bank, and in 1920 changed its name to the Santa Barbara County National Bank & Trust Company. It recently (May 29, 1959) merged with what is now the Crocker National Bank.

In reviewing the history of the National Gold Banks of California and of the men who ran them, we may say that it is a story of slow growth under careful management. National banking did not attract the speculator. It was designed not to do so.

The United States government resumed specie payments on January 1, 1879, and two weeks earlier greenbacks had returned to par. Thus, there was no longer any difference between the currency issued by the National Gold Banks and that of other National Banks. All were backed by gold. Congress passed the Act of February 14, 1880 authorizing the National Gold Banks to change into National (Currency) Banks without going into liquidation and reorganization. All of the banks we have mentioned did so convert.



Die proof of vignette "Loyalty" as on the right side of the \$20 obverse National Gold Bank Note. Engraved by Alfred Jones.

The Bank Notes

The paper money circulated by the new National Gold Banks followed closely the designs of the National Currency used by the older National Banks. On the obverse of the notes the only change occurred in the text of the two statements which were altered to read: "*Redeemable in Gold Coin*. This Note is Secured by Bonds of the United States deposited with the U.S. Treasurer at Washington." (Signatures of Register and Treasurer). "The (name of bank) will pay . . . Dollars to Bearer *in Gold Coin* on demand" (Signatures of Bank cashier and president). The italicized words were the only alterations required to fit them for use by this new class of bank.

On the reverse, the historical scenes were replaced by a single central vignette, used for all the notes, showing gold coins of every denomination from \$1 to \$20 then in use.^{12a} This engraving was the work of James Smillie (1807-1885), at that time associated with the American Bank Note Company. Large die proofs of this design exist in black and in bronze. The most striking feature of the engraving is the remarkable "softness" and realism of the metallic gold depicted. Most of the issued bank notes were printed on a yellowish paper which served to heighten the effect of the engraving.

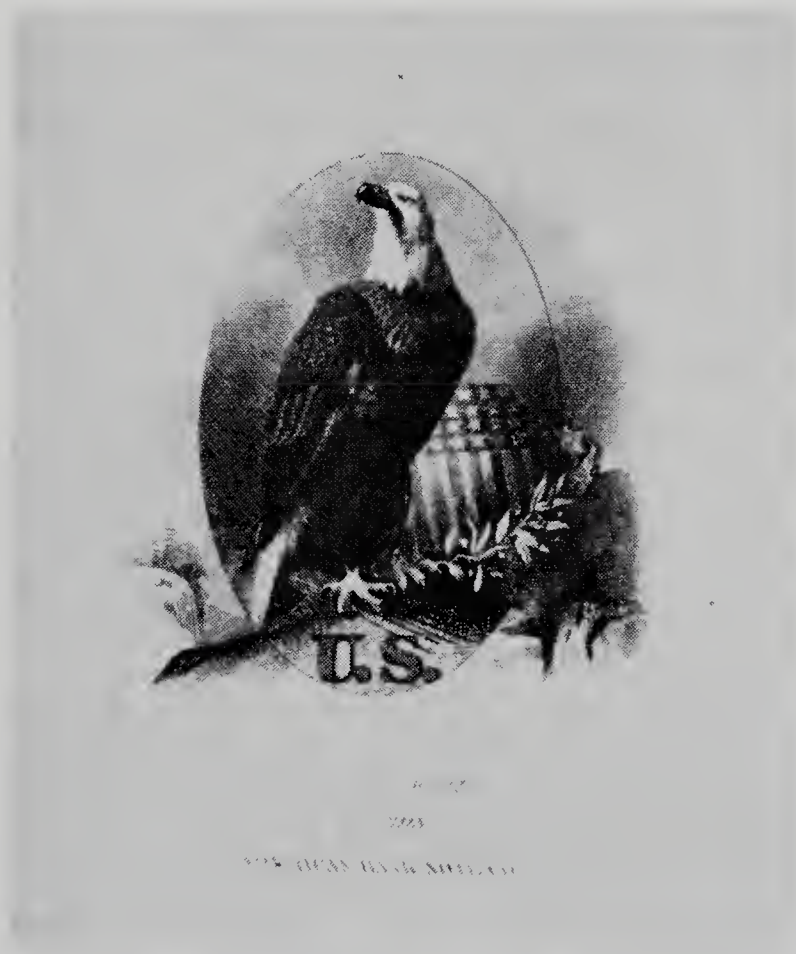


"Gold Back" vignette on reverse common to National Gold Bank Notes. Engraved by James Smillie for Continental Bank Note Co.





Die proof of eagle-on-shield vignette on reverse of \$5 and \$10 National Gold Bank Notes.



Die proof of eagle-with-shield (larger) vignette on reverse of \$20, \$50, \$100, \$500 and \$1000 National Gold Bank Notes.

Robert Savage, one of the most able engravers in the generation that succeeded that of James Smillie, in speaking of Smillie's work said that he had studied his engravings over the years and was never able to determine how he, Smillie, had obtained the finely finished textures that were such a notable feature of his countless engravings. Another student of the engraver's art, Clarence Brazer¹³, concluded that the technique used by James Smillie was the combination of line engraving and acid etching which effectively separated the planes in the engraving.

The present vignette, which was given the title "Gold Back" by the American Bank Note Company, is an excellent illustration of this technique. The design is made

up almost entirely of just vertical and horizontal lines and was accomplished by use of a ruling machine. Only a few outlines required additional work. It was at this point that the art of selectively broadening or deepening the ruled lines was brought into play. Examination of the issued bank notes shows that the vertical lines in the vignette did not reproduce as well as the horizontal, and some of the effect has been lost.

The die proof of the "Gold Back" vignette printed in a bronze color, but without imprint or die number, was probably intended to serve as an essay for the printing on the reverse of the bank notes. A bronze-printing technique had been patented by Spencer M. Clark and was used by the forerunner of the Bureau of Engraving and Printing on the Second and Third Issues of Fractional Currency, on Compound Interest Treasury Notes, and on U.S. Bonds.¹⁴ However, this bronzing process was discontinued by the Bureau by about 1870, and was not used by the New York bank note companies.

The \$5 denomination was printed by the Continental Bank Note Company; the \$10, \$20, \$50, and \$100 denominations were printed by the American Bank Note Company. Although no examples survive in collectors' hands, proofs of National Currency issues indicate that the \$500 and \$1000 notes were printed by the National Bank Note Company. The printers of the reverse of these notes are not positively identified. The die was the work of the American Bank Note Company. It is possible that this firm executed reverses for all seven denominations, or the government may have required them to "loan" the die to or make plates for the other two bank note companies.

In any case, the printed sheets of four notes were delivered to the Bureau of Engraving and Printing where serial numbers and the Treasury seal were applied and the sheets cut apart into finished notes. These were then sent to the Comptroller of Currency for issue to the individual National Gold Banks. The president and cashier of the issuing bank manually signed each note before the note was circulated to the public.

The first deliveries of bank notes did not have the charter number overprinted on the face of the note. This identification mark was added sometime around 1874.¹⁵ In October, 1877, all currency printing was transferred completely from the New York bank note companies to the Bureau of Engraving and Printing. These companies were required to turn over all dies, plates, and stock of paper.

The National Gold Bank Notes were exceptional in that they were printed on a yellow-colored paper. For all other currency, a distinctive white paper was used containing silk fibers, either localized or distributed in the sheet. One late printing of National Gold Bank Notes was made on this white fiber paper. We may speculate that the Bureau had exhausted its supply of yellow paper and, since at this date (1883) there were only two banks of this type operating (or, more probably, one—the FNGB-San Francisco), the regular white fiber paper was used.¹⁶

There are two distinct methods of dating the National Gold Bank Notes. The first, using the terms of office of the Register and Treasurer of the United States, will give the period of time in which the printing plate was made. The second, using the terms of office of the cashier and president of the Bank, will give an approximate date of issue into circulation. The table appended below summarizes these dates.

It is unfortunate that the surviving bank notes are so scarce: their beauty and historical interest should be shared by many more collectors. The interest these National Gold Banks and their notes have for us lies not so much in their association with pioneer times, which had passed by the date the banks began operation, nor in their financial importance to the country or even the state, but rather as an indication of the isolation and independence of California which, in effect, maintained its own gold standard apart from the rest of the United States.

TABLE I: U. S. TREASURY OFFICIALS—JOINT TERMS OF OFFICE

<i>Register</i>	<i>Treasurer</i>	<i>Dates of Office</i>
John Allison	Frances E. Spinner	3 April 1869 - 30 June 1875
Glenni W. Scofield	James Gilfillan	1 April 1878 - 20 May 1881
Blanche K. Bruce	James Gilfillan	21 May 1881 - 31 March 1883

TABLE II: NATIONAL GOLD BANK OFFICERS—TERM OF OFFICE

<i>Charter Bank Number</i>	<i>Dates of operation as a National Gold Bank Type of bank notes issued</i>	<i>President</i>	<i>Cashier</i>
1741	First National Gold Bank of San Francisco 30 November 1870 - 5 March 1884 Types A, B, D.	James Phelan (1870-71) George F. Hooper (1871-76) R. C. Woolworth (1876-83) Daniel Callaghan (1883-*)	Nathan K. Masten (1870-75) R. C. Woolworth (1875-76) George W. Rodman (1876-77?) D. Morgan (1877?-*)
1994	National Gold Bank & Trust Company of San Francisco 3 June 1872 - 1 Septem- ber 1879 Types A, B.	Henry L. Davis (1872-76) C. H. Burton (1876-*)	DeWitt C. Thompson (1872-76) H. H. Hewlett (1876-*)
2014	National Gold Bank of D. O. Mills, Sacramento 19 July 1872 - 1883 Types A, B.	Edgar Mills (1872-*)	Frank Miller (1872-*)
2077	First National Gold Bank of Stockton 27 January 1873 - 5 February 1879 Types A, B, C.	Frank Stewart (1873-*)	H. H. Hewlett (1873-*)
2104	First National Gold Bank of Santa Barbara 7 May 1873 - 1880 Types A, B.	Mortimer Cook (1873-76) Milo Sawyer (1876-*) Russell Heath (1878-*)	Amasa L. Lincoln (1873-*)
2158	Farmers National Gold Bank of San Jose 21 July 1874 - 1880 Type B.	John W. Hinds (1874-*)	George D. Sparks (1874-75) W. D. Tisdale (1875-*)
2193	First National Gold Bank of Petaluma 12 October 1874 - 1880 Types B, C.	I. G. Wickersham (1875-*)	H. H. Atwater (1875-*)
2248	First National Gold Bank of Oakland 10 April 1875 - 14 March 1880 Type B.	B. F. Ferris (1875-76) V. D. Moody (1876-*)	G. M. Fisher (1875-*)
2266	Union National Gold Bank of Oakland 20 May 1875 - 8 March 1880 Type B.	A. C. Henry (1875-*)	H. A. Palmer (1875-*)

(*) indicates the man occupied the office through the conversion date.

TABLE III: TYPES OF NATIONAL GOLD BANK ISSUES

<i>Type</i>	<i>Series Designation</i>	<i>Approximate Dates of Issue</i>	<i>Treasury Officials</i>	<i>Charter Number</i>	<i>Paper</i>
A	Original	1871-74	Allison-Spinner	without ch#	yellow
B	Original	1874-84	Allison-Spinner	with ch#	yellow

C	1875 Series	1878-81	Scofield-Gilfillan	with ch#	yellow
D	1875 Series	1881-84	Bruce-Gilfillan	with ch#	white fiber

NOTES

- (1) Details of the private and official issues of gold coins in California may be found most conveniently in R. S. Yeoman, *Guide Book of United States Coins*, Racine, Wisconsin, annual editions, with bibliography.
- (2) The standard reference on this subject is Ira B. Cross, *Financing An Empire: History of Banking in California*, 4 volumes, Chicago, 1927. In addition, the surviving banks have been quite generous in supplying needed information from their records.
- (3) Many Middle Western states found their financial resources severely depleted in the 1860's because of the sudden valuelessness of Southern bonds in which bank capital had been invested. George L. Anderson, "Western Attitude Towards National Banks 1873-74," article in the *Mississippi Valley Historical Review*, Volume 23, Number 2 (September, 1936).
- (4) The Kidder National Gold Bank of Boston, the first in the country, (charter number 1699, received August 15, 1870) "did very little business, and soon went into voluntary liquidation and closed its affairs. It never put into circulation any of the notes, some \$120,000 in all, sent to it from Washington," John Jay Knox, *A History of Banking in the United States*, New York, 1903, page 110. See also, John Jay Knox, *Annual Report of the Comptroller of Currency*, Washington, D. C., 1873, page xcii.
- (5) Knox, *A History of Banking in the United States*, pages 834-5. "In New York (the notes) were sold to brokers at a discount which amounted to the cost of a telegraphic order and seven days' interest."
- (6) Knox, *Annual Report of the Comptroller of Currency*, 1875, page v.
- (7) The Act of Congress passed February 14, 1880 permitted the National Gold Banks to convert into National (Currency) Banks without liquidation and reorganization.
- (8) National Banks could exercise trust functions only after an amendment to the Federal Reserve Act was passed in 1919.
- (9) The story of the failure of the Bank of California is ably, if somewhat sensationally, told by George D. Lyman, *Ralston's Ring*, New York, 1947.
- (9a) C. A. Storke, article in the *Santa Barbara Daily News*, October 24, 1931. Mrs. A. B. L. Ellis, granddaughter of A. L. Lincoln, contributed this and other information relating to the bank.
- (10) The date of the title change is given as March 8, 1881 by Cross (*op. cit.*, page 420); however, the Grinnell Collection (lot 2784) lists a first charter period National Currency Bank Note for this bank which is dated March 25, 1880.
- (11) Cross, *op. cit.*, pages 363 ff, quotes figures on business failures in California from reports of Dunn, Barlow & Co. These had averaged \$2.5 million of liabilities a year from 1870 to 1874, but jumped to \$5.3 million in 1875, and reached \$11.7 million in both 1877 and 1878.
- (12) The Grinnell Collection contained (lot 3827) a \$10 National Currency Bank Note signed by Scofield and Gilfillan whose joint term of office was from April 1, 1878 to May 20, 1881.
- (12a) The total value of the coins depicted is \$211.50, made up of: seven \$1's, five \$2½'s, four \$3's, eight \$5's, six \$10's and four \$20's for a total of 34 coins.
- (13) Clarence W. Brazer, *Collectors Club Philatelist*, Volume 19, Number 2 (April, 1940), pages 128-9, from which details of James Smillie's career may be obtained.
- (14) U. S. Treasury Department, *History of the Bureau of Engraving and Printing 1862-1962*, Washington, D. C., 1962, pages 10, 11, 14.
- (15) William H. Dillistin, *A Descriptive History of National Bank Notes 1863-1935*, Paterson, N. J., 1956, containing a discussion of printing plates, serial numbers, and charter numbers.
- (16) Barney Bluestone, *Catalogue of the Sale of the Albert A. Grinnell Collection*, Syracuse, N. Y., 1944-45 (reprinted 1971). Grinnell had assembled one of the largest collections of U. S. Government paper currency. Bluestone's descriptions have formed the basis for all subsequent catalogs of National Gold Bank Notes.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 111, Page 112)

(Photographs in this section by Adrien Boutrelle)

II. B-7. The Indochina Issues of 1907-22 (Types A5-A13, D1-2 of Scott)

THE GRASSET INTERLUDE

An impulse for new stamp designs for Indochina started in the Colony back in the 1890's. The omnibus Group Type ("Peace and Commerce") of 1892 was issued in French currency (centimes and francs), whereas locally a currency of cents and piastres was in general use, requiring conversion of values for all transactions and complicated by a varying rate of exchange with attendant speculation. The *Conseil General* of the Colony had been importuning the Ministry for some years for a distinctive issue of stamps in local currency to simplify the internal problem. We read (in *Coll. de T.-P.*, 1899, p. 116) that Governor Doumer in 1897 had obtained a design for an Indochina stamp from one of the "... best designers of Saigon, M. Le Sarrazin, an artist and a functionary. A beautiful and original composition (said the local press) and very well executed, this project offered a stamp absolutely exotic with a colonial flavor lacking in the present stamps. It had notably a magnificent tiger in the medallion. But what was especially advantageous was that the denomination was indicated in cents rather than in francs." Doumer submitted it to the Beaux Arts Commission in Paris for review. Nothing came of that so we suspect it did not meet with approbation from either the Commission or the Ministry.

Sometime after that, but before 1903, the Ministry somehow induced Doumer to accept the design that had been prepared in 1895 by M. Grasset (a Paris poster artist) at the request of the French Minister of Posts for possible use as a new French stamp but which did not draw the favor of the public or the *Chambre de Deputés*. In late 1902 or early 1903, Doumer was sent 61 essays (each a different color) from the Grasset die modified for Indochina, and it was announced about that time that stamps in this design would soon be issued.

It is difficult to understand how Doumer was drawn into this except under the condition that the colony was in a hurry to get its new stamps and that the existence of a die for the Grasset (from 1895) would greatly facilitate that end. Perhaps Doumer really liked the essays of the Grasset allegory in spite of its dark unclear features and inscriptions, but the stamps issued from it in 1904 were a disaster. We note that the denominations on them are still in French currency, probably because the Ministry did not approve a change as the exchange rate had been stabilized legally in 1896. We wonder also why it took from 1896 to 1904 to get the Grasset produced if the die was already available in 1895; it is stated in the press that they waited for the stocks of the Peace and Commerce type to be used up.

In any event, the displeasure with these stamps in the Colony was immediate, and clamor for something better continued. Since meanwhile the Ministry had embarked on a program of pictorials for all the colonies, it was natural for Indochina to seek to get in on it. But it was a late start, Indochina not having been involved in the recess pro-

gram of 1900-03 nor in the Merwart essays of 1902. The Grasset was said to be a quick sop to the Colony's demands while waiting for the slow mill to grind it into the typo pictorial program already clogged by projects previously started or committed for other colonies.

DOUMER'S GIRLS

About 1905 Doumer arranged to have a new set of designs prepared locally and submitted them to the Ministry. By early 1906 (*C.T.-P.*, 1906, p. 105) the press was announcing that Indochina would "soon" have new stamps, already being prepared at the AFT in Paris. The new set would consist of a number of designs each showing a different racial type of young woman native to the Colony, displayed in the shadows of various types of native trees. The racial types would include an Annamite, Cambodian, Laotian, etc.: "a Cambodian dancer" was also considered but rejected after some sage reflection, allegedly because the pensioners of King Sisovath of Cambodia had bribed the Paris press too much for the Indochinese government to risk any satirical remarks the press might make over a mere frivolous stamp (*C.T.-P.*, 1908, p. 373).

PUYPLAT, AGAIN THE RE-DESIGNER

By the end of 1906 photo reproductions of the original *maquettes* submitted to Paris by Doumer became available and were illustrated by Maury (*CTP* 1907, p. 36). Maury, who had seen the originals, made the circumspect qualification that these designs had already been subjected to considerable modifications at Paris and would only give a feeble idea of how the final stamps would look, although the central subjects would be retained. We suspect that Maury must have already seen or been told of Puyplat's drastic treatment of the originals.

Puyplat was only the re-designer for this issue rather than the engraver, the engraving having been done, according to the Yvert et Tellier specialized catalogue (1936), by one G. Johannet. Puyplat's name is inscribed under the stamps, but not Johannet's, which would seem to imply that Puyplat was considered the prime "artist" and that since Johannet followed Puyplat's painting or drawings to the letter he had contributed nothing original. This is not the first time we have had the opportunity to judge what Puyplat would do on his own with somebody else's artwork, but it is, along with the Reunion issue of 1907, the most clear-cut example.

In examining the reproductions herewith of the original *maquettes*, it seems rather obvious that the central subjects were photographs around which frame lines and inscriptions were painted or drawn. It is difficult to judge at what size the originals were prepared, but they must have been at least four or five times the stamp sizes.

THE SEVEN WELL-KNOWN WOMEN OF HANOI AND A DRAGON

Maury reported in 1911 that "well-known" women of Hanoi had posed for the photography for the originals. There are seven designs for postage and one for dues—the latter being a reproduction of a dragon from the steps of the ruins of Angkor Wat and perhaps only marginally classifiable as "pictorial". The postage designs include two of small format with heads of an Annamite and a Cambodian, and five in large format showing a Cambodian, an Annamite with infant, a Muong, a Laotian, and another Cambodian.

Montader (*Postillon*, 1911, p. 372-) amplified on the same rumor that Maury related, to the effect that the young ladies illustrated were "well-known at Hanoi" and it was considered scandalous (by upper-class Tonkinese) to have shown them on the stamps. Montader snidely remarked that it seemed to have taken a long time (six years) for this sentiment to surface:—"Is it", he asks, "that the functionaries in charge of procuring these stamps, as well as my confrere (Maury?) who passed along this burlesque echo, imagine that the models of the painters in addition to beauty also have virtue? And do they think that those who posed for the Sainte Genevieve of Puvis de

Chavannes at the Pantheon had any phenomenal rigidity of morals? On this account why not toss into the Seine the figure of the Republic which pontificates before the Institut, known at the time intimately by all the artists of Paris, and the innumerable busts and medals in any museum? What is this excessive modesty so intemperately doubled when it concerns women whose metier is to show off; and now in the colonies alas—and the Europeans, the Lucretias of Hanoi and Saigon?” (Montader added that the real reason for this delayed attack on the stamps was that they hadn’t been selling well and an excuse was needed to plead for a new issue.) In 1910 the Governor of Indochina told the artist J. de la Nezière that he was amused about the portraits of the “well-known” girls on the 1907 stamps—he knew them all by name—but he claimed that even if engraving would rather distort the traits of such persons shown on stamps there would always be people who would imagine they recognized the subjects and cause the public and official blood to rise.

WHAT DID PUYPLAT DO?

Let us compare the original *maquettes* with the Puyplat-Johannet products, one by one, from the reproductions herewith (Figs. 1-7):—

a). *The small-format type with head of Annamite girl* (for low denominations).—Puyplat sharpened the facial features and turned the shoulders in the facing direction. For the frame he abandoned the medallion circle of pearls for a scalloped circle and filled the corners and across the bottom with fine filigree scroll work. In the circle around the head he placed INDO-CHINE and R F, and the denomination in a small circle at lower left, whereas the original had INDOCHINE in a rectangular cartouche at bottom and denomination numbers in the upper corners (no R F). Thus the style was completely changed.

b). *The small-format type with head of a Cambodian* (for middle denominations).—In the original it was of the same style as the (a) design. Again Puyplat perpetrated a drastic revision of the framework, similar in general inspiration though different enough in detail from the (a) type. But the head is faithful to the original. A horseshoe-like banderole encircles the head at top, inscribed INDO-CHINE and R F, with indistinct floral sprays in upper corners. At lower right a large pearl-ringed circle contains the denomination numeral and a peculiar motif in lower left that we cannot decipher for certain—it looks like a many-headed hydra! POSTES is in a small lower-left border cartouche instead of in the denomination circle as in the (a) type.



Fig. 1. Small-format Annamite design: original essay (left) and Puyplat re-design (stamp) at right.



Fig. 2. Small-format Cambodian design: original essay (left).

Fig. 8. Puyplat's re-design master-die proof in black on ordinary white paper of the 1922 re-issued design of the small-format Cambodian woman. Note "CENTS" in numeral space and absence of PUYPLAT indicia.

c). *The large-format type for 75c denomination.*—This had for its original subject a *Cambodgienne* in coquettish pose: back to viewer, shawl over left shoulder, looking over her shoulder, arm akimbo. To right and top of the subject were dense palm fronds, and at left INDOCHINE in a vertical cartouche. The outer frame lines consist of a row of beads, the same device being used also on the other large-format originals. Again Puyplat hardly departs from the original subject but provides a wholly new frame conception. A sort of fancy oval ornament surrounds the girl, and close beside her is a frond on the right and a pagoda in the distance at left. Spaces between the oval and the simple outer frame line are darkly stippled or ruled. At bottom INDOCHINE is in a cartouche above which in pearl-lined circles at left and right "75c" and "POSTES/R F." The sense of ornamentation is rather more florid in this than in any other of the Puyplat re-designs.

d). *The large format for the 1fr denomination.*—It had a similar style and arrangement to the original of (c) but the subject was an Annamite woman standing against a heavy vegetational background. Puyplat opened up and lightened the background and seated an infant (stolen from the original of the 10fr) on the ground beside the woman. The frame is relatively narrow and filled by long Art Nouveau swirls and curlicues. Unframed INDOCHINE reads across the bottom, with the denomination and 1Fr POSTES in a large circle above it at left. Small R and F are in the upper corners.

e). *The large format for 2fr denomination.*—The subject is a young woman of the Muong tribe standing beside a fence with her right arm resting on a rail, a spreading banana tree in the background. The stamp retains the original of this rather closely. The frame of the original had the vertical INDOCHINE at left as on the others. Puyplat for once retained the simple rule frames except at top where he inserted an elaborate cartouche of entwined bands with RF in a centered circle. The large rectangular box for POSTES and 2fr is at lower left, with INDO-CHINE across the bottom, this time outside the frame. This stamp is more like the original in spirit and detail than any of the others in the set.



Fig. 3. Large-format 75c design, Cambodian: original essay (left) and Puyplat re-design (stamp) at right.



Fig. 4. Large-format 1fr design, Annamite with child: original essay (left) and Puyplat's re-design (stamp) at right.

f). For the 5fr denomination in large format.—The original showed a Laotian woman standing beside a lattice fence with a tree behind her, the vertical INDOCHINE at left. Puyplat renders the subject rather close to the original but enlarged, including the fence and tree. But they are surrounded by an elliptical band inside the outer frame line with elephant heads in the upper corners, 5fr and RF in large circle at bottom,



Fig. 5. Large-format 2fr design, Muong woman: original essay at left, and Puyplat re-design (stamp) at right.



Fig. 6. Large-format 5fr design, Laotian: original essay (left) and Puyplat's re-design (stamp) at right.

INDO-CHINE in a cartouche across the base. Like the 75c the elliptical frame is a radical departure from the rectangularity that prevails in the others.

g). *The 10fr design in large format.*—On the original a Cambodian woman in broad-rimmed hat stoops to put fruit or nuts in a basket, in the shade of a dense palm, and a child sits on the ground beside her. Puyplat engraved the girl rather exactly



Fig. 7. Large-format 10fr design, Cambodian: original essay at left, and Puyplat re-design (stamp) at right.

though relatively enlarged (as with the subject in 5fr), omitted the child (which he had put in the 1fr), moved the tree back a bit and filled in the background with some ill-defined details. He created an elaborate frame motif consisting of temple pillars at the sides arched with a banderole at top, R and F in the corners and POSTES beneath in the tree top. The large circle at lower right carries "10fr" and a reduced cartouche at left bottom "INDOCHINE" (smaller letters than in the other stamps, no hyphen, white letters on color rather than black on white). Overall this stamp looks less like the original than any of the others.

In general, we see that the original *maquettes* of the large formats had foliage that was too dense and lacking in contrasts for satisfactory engraving without considerable modification, especially for typo. Because of the nature of the photography and the original artist's ignorance of the requirements for good engraving and stamp design, the large-format *maquettes* appear monotonous in style, of undistinguished taste and amateurish execution. So Puyplat had to do something. He opted for radical re-design of the frames while keeping the women subjects fairly close to the originals (which presumably was what the Indochinese were most interested in anyway). The frame styles he varied and provided prominent numerals and colony name that the postal authorities like. The originals had the word INDOCHINE large enough but it ran vertically, which was not acceptable in those days. The originals had some degree of silhouetting of the subjects, even though the surrounding backgrounds were generally close by. Puyplat pushed the trees back from the subjects in most cases but then proceeded to fill in the background spaces with details. Thus he lost an opportunity to make the subjects stand out in better contrast, although the 1fr and 2fr have enough white space for some contrast and are as a result the most effective stamps in the group. With more silhouetting one could probably overlook the rather banal and mostly over-ornate frames (the 2fr is a happy exception). The frames contain curious touches of whimsy which must be pure Puyplat, but only the 5 and 10fr frames have any motif related to the colony.

The two small-format postage designs had an admirable classic simplicity in the originals. Puyplat had to mess them up with too detailed and dense ornament for such

small stamps, though his prominent numerals and colony name have spoiled the character of the originals anyway.

Thus Puyplat's re-designing was not always nor in all ways an improvement on the originals. His taste was eclectic and erratic. No doubt he was driven to some excesses by a striving for variety. The comely faces in the originals became wooden and ugly in the coarse engraving, probably an inevitable limitation of the technique and scale. The head of the Cambodian in the small format is somewhat awkward in the original to be sure, but Puyplat reduced her pleasant smile to a hideous toothy grin.

THE DRAGON

We have not seen an essay for the dues design but the stamp is quite effective in its stark simplicity and immanence resulting from the penetration of the upper frame by the dragon's head. A caricature (Fig. 10) of this design, by Ludovic Rodo (*Coll. T.-P.*, 1909, p. 65; *Fr. and Col. Phil.* #123, p. 108), makes fun of the ferocity of the beast by converting the head to that of a dog and the legend to "INDO-CHIEN", with a caption: "The watchdog. Pay or I'll bite you." Maury remarked to a correspondent that the dragon was well chosen as the motif for a tax stamp!

NOW THE RIDICULE

Something about these women designs will strike many people as slightly ludicrous—is it the coy artificial posing of the subjects combined with the pretentious frames? Ludovic Rodo could not resist caricaturing the small-format Cambodian head as a snake charmer (Fig. 9), interpreting the lower left ornament as the head of a cobra whose body encircles the numeral and right cartouche (*CPT*, 1909, p. 181; *Fr. Col. Phil.* #122, p. 98).

Yet Maury thought the original *maquettes* were artistic, however horribly disfigured by Puyplat. He didn't like Puyplat's enlarged numerals, rendering of the trees (each clearly a different species in the originals) into mere feathers, switching of the infant from the Cambodian (10fr) to the Annamite (1fr), the "hideous" elephant heads (5fr), and legends which looked like commercial ads, etc., etc.

Révue Philatélique Française (1907, p. 22) found the frames of the 1907 stamps in bad taste, and was reminded of the line from a once-popular French song: ". . . c'est une anna, c'est une anna, une Annamite . . ." The low value (small) designs *RPF* thought were well done, with pretty colors! *Révue Française des Collectionneurs* (1907, p. 209) remarked of these two designs that they were ". . . much more pleasing than the Grasset but the 'local color' promised is totally lacking—the *Cambodgienne* and Annamite resemble a young girl of the suburbs and a pure Parisienne, resp." Also *L'Echo de la Timbrologie* (1907, p. 414, 531) felt the frames of the large formats were in bad taste and mentioned the ". . . c'est une anna . . ." song. But *L'Echo* liked the small designs!

Montader (*Le Postillon*, 1907, p. 440), in announcing the appearance of the large-format stamps, referred to them as ". . . the latest elucubration of the Colonial Ministry," and the subjects suggested to him a line from another French song: ". . . ma joli Ton, ma joli Ki, ma Tonkinoise. . ." He would not, however, comment on the central subjects engraved from photos "collected with care," but rather on the "extraordinary taste which presided over the compositions and notably the legend INDOCHINE. As for the circles which contain the value numerals, they would all serve as targets and immediately remind us of the pistol-shooting gallery at the Neuilly fair. As for the execution, it is in wood engraving like the novelty stores use for their ads, at 0.60fr per sq. cm. But rest assured that the government pays more than that for it."

Weighing up all these reactions, we don't find the intemperate spirit that greeted most of the earlier pictorials nor any very clear-cut feelings from the colony, unlike the recent unhappy Reunion situation. Public and the philatelists were apparently getting used to the pictorial stamps, good or bad. The Indochinese in general must not have

TIMBRE - CARICATURE



Fig. 9. Ludovic Rodo's caricature of the small format Cambodian woman design (Coll. de T.-P., 1909, p. 181).



Fig. 10. Ludovic Rodo's caricature of the dragon (dues) design (Coll. de T.-P., 1909, p. 65): "Pay or I'll Bite."

seriously disliked their stamps; in spite of the ridicule they quietly tolerated them until 1927. In 1922-3, the two small-format and postage-due designs were re-issued in denominations of cents and piastres, using slightly retouched and altered secondary dies. Some discussions were held in Saigon around 1911 about a change in the stamp designs, motivated as Montader suggested primarily by dreams of greater philatelic sales. If any action started from this, it was apparently killed off by World War I and the pressure for economy. Since many colonies had not yet gotten their first pictorials by 1911, the Ministry surely would not have gone along with another pictorial for Indochina so soon after the first one. But Indochina was already favored by having so many designs in its 1907 issue, seven *vs* one to four in other colonies.

Although not mentioned by any of the contemporary press, the stamps could have been printed in bi-color (instead of one color plus black center) with a much more attractive result.

PROOFS AND ESSAYS

LeSarrazin's tiger essay that Doumer sent to Paris in 1897 has not to our knowledge been reproduced. The essays for the 1907 stamps are illustrated here (Figs. 1-7), and were compared to the stamps in preceding paragraphs.

Master-die proofs in black on India and on ordinary paper, such as are found for nearly all the other issues of this Generation, certainly must exist but none have come to our attention nor been reported in the literature.

However, the characteristic extensive series of large-margined color-trial master-die proofs are known. As with most other issues of this Generation, many of these proofs have the series numbers written in ink in the top margin and sometimes the color numbers below in pencil. Control-punches are usually lacking. The large-format design dies have the numeral of value included, as it was intended from the beginning that only one value

would be printed in each design. We list below some of the colors reported for these color trials. Note that they are all bi-colored—thus two-part dies—but the centers in the stamps were only printed in black; no monicolor proofs are reported except for the Dragon design. We suspect a decision to abandon colored (non-black) centers was made at the last minute. Many more colors than listed were made, judging from the series numbers seen, probably at least 30 of each design type. They are carefully pulled and the colors are very beautiful.

Small Annamite Woman Design: (numeral space in color of center)

Rose and black, bistre and carmine

Small Cambodian Woman Design: (numeral space in color of center)

Rose and black, red-brown and violet, pale blue and black, blue and black

75c Design: (numeral in center color)

Red and black, red-orange and olive, orange and blue-green, orange and black

1fr Design: (numeral in center color)

Carmine and black, carmine and bistre

2fr Design: (numeral in center color)

Green and black, yellow-green and pale blue

5fr Design: (numeral in center color)

Blue and black, blue and green, blue and pale blue

10fr Design: (numeral in center color)

Violet and black, violet and olive

Dues Design (Dragon):

Brown

Secondary-die proofs of the small-format designs in black and in bi-color (all with black centers?) with numerals of value, are also seen; these have color numbers in pencil at bottom and marginal control punches at top, and some are struck over color-tint blocks extending several millimeters beyond the design. We have the 25c in black on yellow thus. Secondary-die proofs of the surcharges of 1919 are extant; we have an essay for the 24 cents on 60c red on yellow block, which was not issued.

A set of plate proofs having colored frames and black centers exists on stiff gummed white or tinted paper, of which we have the 20c, 25c and 30c—the latter on brownish paper. The frames on those we have seen are in issued colors but examples in non-issued ones may well exist also.

For the 1922-23 re-issues, we have a master-die proof in black on ordinary smooth white paper without value or surrounds (Fig. 8); this shows the numeral space in black with the word CENTS inscribed in it and the name PUYPLAT eliminated from the lower right margin. The numeral space with CENTS was included in the center part of the die; but since each stamp in this design of the reissue had a different denomination and several were in piastres, separate center dies must have been made for each denomination. In these the word CENTS or PIASTRES was engraved in relief since on the stamps they are printed black on white space, as are the numerals.

The existence of the master-die proof with CENTS white against black would seem to suggest that at first no piastre denominations were envisaged in this design and the large-format types would be re-issued for those. Probably, as that would have been too expensive, they later decided to use the small Cambodian woman type for these values as well as for the cents values and thus new secondary dies of the center part had to be prepared. Why the PUYPLAT was omitted we cannot even guess, as it was retained in the re-issue of the small Annamite design (low denominations).

(To be continued)

The One-Cent 1861 Design

An Added Dash of Color

By C. W. Christian

To quote from Scott's U. S. Specialized Catalogue under the heading Second Designs, Regular Issue, 1861-62, "1c. A dash has been added under the tip of the ornament at the right of the numeral in upper left corner." This is essentially all the information a collector needs to identify the one-cent value of the issue of 1861. Even without the catalog explanation it is unlikely the average collector will ever have to differentiate between the First and Second Design, Scott's Numbers 55 and 63. The great rarity of the one-cent essay, perforated and in the indigo shade, listed in Scott's as No. 55, precludes finding a copy in many collections.

Much has been written about the design changes in 1861 and many theories advanced to account for these changes. Through the years the printings from the essay die, sometimes termed Premieres, Augusts, First Designs, were referred to as "samples," "specimens," "incomplete designs," etc. It might be more effective to refer to the final state of the die as the accepted design, but for the purpose of this article the terms First and Second Design will be used since they are more familiar to most collectors and are the designations used by Scott's Catalogue.

As early as 1902 in his book *The Postage Stamps of the United States*, John Luff started, "The first designs did not give satisfaction and improvements were ordered." In a handbook published by Frank E. Goodwin in the early part of the century the following is noted: "As the contour of the entire August issue was not pleasing, and the paper was easily destroyed, the stamps were *retouched, fixed up* in various ways. . . ."

Weekly Philatelic Gossip in the issue of Feb. 21, 1942 (author unknown), mentions "other, though lighter, dashes appearing down the curve and increased vertical shading in the corner spaces enclosing the numerals and letters U and S."

Perhaps the most significant way to detail these "improvements" is by means of photo enlargements of the First and Second states of the die. The photo plates shown were taken under identical lighting in the same focal length and enlarged to the same degree to permit favorable comparison. Photos of the First Design are from a black die essay; the Second, or accepted, Design was enlarged from a large die proof.

Impressions from the Second Design die show a definite strengthening of the outermost line of the oval surrounding the vignette. On the India paper plate essays from the First Design the weakness of this outer line is very apparent when compared with the trial color plate proofs from the finished design.

In addition to the cataloged dash, four new lines of varying lengths have been entered in the same area of the oval adjacent to the foliage ornaments. In the upper right corner, also in the oval, two straight and one curved line have been added under the foliage.

The lip lines of the Franklin bust have been considerably strengthened, giving a look of stronger character to the profile.

In the background of both numerals 1, some of the vertical shading lines have been lengthened and several new lines added. The same is true in the background of the letters U and S. Behind the U there is lengthening of the existing lines and addition of three short lines. All the original lines show a greater length behind the letter S, and six new lines appear just to the left of the letter. All of the original vertical lines



FIRST DESIGN



SECOND DESIGN

- A—Vertical shading lines in numeral area lengthened and new lines added.
 C—Two added lines within the oval.
 D—Four added lines following the oval down from the catalog-identified dash.
 E—Additional depth given the outer line of the small ovals around the numerals.
 H—Scratch on the die, slightly intensified to keep its identity on the enlarged photo plate.

of shading in these four areas appear to have been more deeply recut, for in all printings from the Second Design the die proofs, the numerous trial colors, Atlantas etc., the vertical shading is in greater prominence.

A very minute but interesting hair-line extends upward from the outer line of the oval surrounding the upper right numeral 1. This mark appears to be a scratch on the die made by a slip of the engraver's tool, a further indication of the finishing work done on the original die after the Premiere plate essays were printed.

*First Design***FIRST DESIGN***Second Design***SECOND DESIGN**

B—Lengthened vertical shading back of U and S and lines added.

The scratch does *not* appear on the First Design die essays or plate essays but does appear on the die proofs and plate proofs, the trial color impressions, and Atlantas. It can also be seen lightly on a very sharp printing of the regularly issued stamp.

It is possible an attempt was made to remove the scratch from the die before making the transfer. Or the engraver may have considered it was so shallow that it would not show on the issued stamp. If this was the case he was nearly correct, for the scratch is almost worn from sight on printings from the latter of the five plates. It is difficult to see on proofs from Plate 27, the last plate made for the regular issue, and only faintly discernible on the re-issue stamp, Scott's No. 102 from Plate 56, the new 100-subject plate made in 1876.

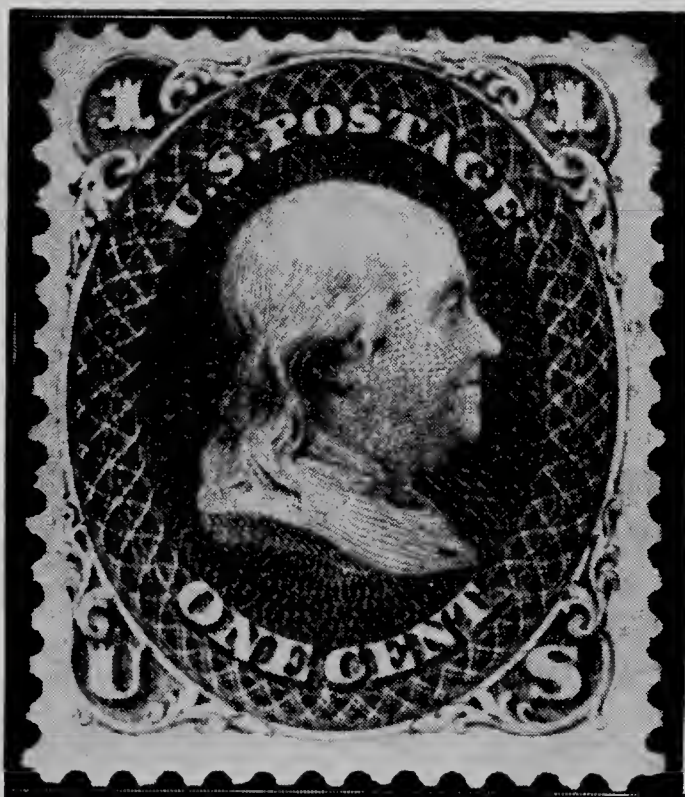


First Design



Second Design

The increased prominence of the entire outer oval line and added depth of portrait's lip-line is apparent in the Second Design.



Two well-defined printings of the issued stamp in which all markings show distinctly, including the die scratch.

It is a matter of record that the First Design essays were of necessity prepared in record time. Perhaps the observation made by Clarence Brazier in the August, 1944 edition of *The American Philatelist* was as close to the real reason for the "improvements" as any of the theories advanced. In this article Mr. Brazier, speaking as an artist and designer of many years experience, stated, "I personally know that any artist worth his salt will take every opportunity to improve his work up to the very last chance, which in this case was official approval of the engravings."

Regardless of the reasons for the changes in the die, the resultant Second Design of the one-cent value produced improved quality in the impressions of the regularly issued stamp.

REFERENCES:

- The Postage Stamps of the United States*, John N. Luff, 1902 edition
"Specialized United States", Frank E. Goodwin, handbook published by Mekeel, Severn, Wylie Co.
Weekly Philatelic Gossip, author unknown, Feb. 21, 1942
"The Whole Truth", by Elliott Perry, *The Essay-Proof Journal*, Nos. 108-111
The American Philatelist, Clarence Brazer, August, 1944
(Photographs by Steve Cullum)

Early South African Essays

The February 1970 issue of *The London Philatelist* contained a significant study by D. Lamont Smith entitled "The Early South African Essays in the Post Office Archives." It is based on a set of photographs and memoranda compiled by the Philatelic Federation of Southern Africa and presented to the Royal Philatelic Society, London. Many of them are reproduced in the magazine article.

Essays for type A1, the 1910 commemorative, are prefaced by H. S. Wilkinson's original design which pictured Edward VII instead of George V. Essays for type A2, the king's head definitive, include one by Bradbury, Wilkinson that embodies a view of Victoria Falls and Table Bay.

The pictorial series of 1926 yields several unusual and engaging unadopted essays. The familiar springbok of the ½d is represented on a 1d essay with an enlarged view of the head only instead of the accepted head, neck and shoulders. Minor variations of Van Riebeck's ship were made in both 1d and 2d denominations. One pence designs in the small format featuring divided views of the government buildings and Table Bay were made by De La Rue, Waterlow and Bradbury, Wilkinson.

The government buildings design (type A8) is seen in a Bradbury, Wilkinson small format as well as several other attempts that were finally distilled into the accepted design. Perkins, Bacon presented an odd essay in the long, narrow shape of Guatemala's AP10-11. The 3d "Groote Schuur" accepted design is supplemented by upright 3d designs featuring a nautical scene similar to type A14 and done by Harrison, Waterlow, and Bradbury, Wilkinson.

Type A10, native huts, was influenced by similar upright designs by Perkins, Bacon and Bradbury, Wilkinson. The one shilling gnus of type A11 first appeared on five vertical designs by the same printers with a 4d denomination. For types A12 and 13 there seemed to be little experimentation, but for A14, "Table Mountain and Cape Town," there were 40 essays including the aforementioned ones.

Among the essays submitted by unknown artists or printers are a ½d ostrich and a one shilling statue of Van Riebeck.

Portugal's set of three stamps issued Oct. 29, 1971 for the 25th anniversary of its National Meteorological Service depict the evolution of the means of collecting observations and were designed by an architect, Luis Chaves. They were printed by offset lithography by the Casa da Moeda (the Mint). The equally attractive set released earlier in the month for the 200th anniversary of the town of Castelo Branco was designed by a painter, Alberto Cardoso, and printed by offset also in the printing office of Litografia Nacional.

A Summation of "The Whole Truth" by Elliott Perry,

with Comments Thereon and Notes on the 1867 Grills

By Cyril F. dos Passos, LL.B., D.Sc.

Because of serious illness, Elliott Perry, author of "The Whole Truth about the So-Called First Designs or Premiere Gravures or August Issue of the United States, 1861 (listed in Scott catalogs as postage stamps Numbers 55 to 62)," has requested that the present author condense his paper to convenient size and form so as to permit its easy use by cataloguers, auctioneers, and collectors who may wish their publication to be accurate and their collections in proper order. This information follows, it being understood, of course, that the essays should appear in another section of the catalogues with new numbers and ahead of proofs:

ESSAYS

1861				
Scott's #	Type		Die #, Type	Pl. #
55	A24a	1c indigo	440 [I]	1
56	A25a	3c brown rose	441 [I]	2
57	A26a	5c brown	442 [I]	3
58	A27a	10c dark green	443 [I]	4
59	A28a	12c black	444 [I]	5
60	A29	24c dark violet (Brazer's Type I)	445 [II]	—
61	A30	30c red orange (dos Passos' Type II)	446 [II]	—
62	A31a	90c dull blue (Perry's Type II)	447 [II]	8

Finished sheets of the 1c, 3c, 5c, 10c, 12c, and 90c and probably Type II die proofs of the 24c and 30c denominations were submitted to the Postmaster General for approval but were rejected, and each of the designs was altered. It is believed that finished die proofs or sheets of the 24c and the 30c, each altered to become Type II and Type III respectively, were later submitted and approved, but no plate proofs thereof have yet been found. They all became government property, and all later plate proofs were made and postage stamps printed therefrom. For some unknown reason, a third die of the 24c value was prepared but never used.

The photographs used by Perry to figure the 24c 1861 Types I, II, and III and his 30c Types "I" and "II" were taken by Horace Barr for Brazer (1941, p. 183) and were intended to be used by him in his paper on those essays. He did in fact use the three 24c photographs but never published his intended paper on the 30c essays. It will be noted that the hand printing "Type I," "Type II," etc. on those photographs is not Perry's but presumably Brazer's handwriting. Whoever was responsible for these capital letters made an error with respect to the 30c photographs because by consulting Brazer's Essay Catalogue, first column on page 38, it is evident that Brazer neglected to designate the type figured (61Ea) as Type I. Instead he labeled a later design figured in the second column as "Type I" (61Eb) and neglected to designate the finished product 61Eg as Type III. Perry now agrees with the foregoing and that there are three types of the 30c stamp. Brazer's 61Ea is Type I (= Perry's Type ??), his Type I 61Eb is Type II (= Perry's and Brazer's Type I), and his Type II 61Eg is Type III (= Perry's Type II). As a result, Types II and III are now credited to the present author.

A limited quantity of 10c stamps Type I were supplied to many post offices in the autumn of 1861. This 10c printing may have been an error. It cannot be satisfactorily explained today. Mr. Perry and the author disagree as to the status of this printing. We

agree that the 10c Type I plate no. 4 was an essay plate when essays were printed therefrom and submitted by the National Bank Note Company to the Post Office Department during the negotiations for the contract to print the 1861 stamps. We disagree as to its status when some 200,000 postage stamps were, for some unknown reason, printed by the National Bank Note Company therefrom, delivered to the stamp agent and by him distributed to post offices throughout the country and sold to the public. The author believes that that action, whether authorized or not by the Post Office Department, constituted an implied acceptance by that department of that plate and that it thereupon became at least *pro tem* a government plate and the stamps printed therefrom postage stamps. Conceivably it may later have returned to its original status of an essay plate.

POSTAGE STAMPS

1862-66

<i>Scott's #</i>	<i>Type</i>		<i>Earliest Date</i>	<i>Die #, Type Pl. #</i>
63	A24	1c pale blue indigo blue bright blue a. ultramarine b. dark blue	Aug. 17, 1861	440 II 9, 10 22, 25, 27
64	A25	3c pink a. pigeon blood pink b. rose pink	Aug. 18, 1861	441 II 12 19-21, 23, 24
65	A25	3c rose bright rose a. dull red rose red brown red pale brown red dark brown red	Aug. 19, 1861	441 II 11, 13, 14 32-37 42-49, 52, 54, 55
67	A26	5c buff a. brown yellow b. olive yellow	Aug. 19, 1861	442 II 17
75	A26	5c red brown dark red brown	Jan. 2, 1862	442 II 17
76	A26	5c brown dark brown pale brown a. black brown	Feb. 3, 1863	442 II 17
58	A27a	10c dark green dark yellow green	Sept. 17, 1861	443 I 4
68	A27	10c yellow green deep yellow green green blue green	Aug. 20, 1861	443 II 15, 26
69	A28	12c black gray black intense black	Aug. 30, 1861	444 II 16
70	A29	24c violet steel blue (Brazer's Type II)	Aug. 20, 1861 Oct. 6, 1861	445 II 6
70	A29	24c red lilac a. brown lilac (Brazer's Type II)	Jan. 7, 1862	445 II 6
78	A29	24c lilac dark lilac (Brazer's Type II) a. blackish violet	Feb. 20, 1863	445 II 6
71	A30	30c orange (dos Passos' Type III) deep orange	Aug. 20, 1861	446 III 7
72	A31	90c dark blue (Perry's Type III) a. pale blue b. blue dull blue	Aug. 1861	447 III 18

The 3c lake no. 66 and the 3c scarlet (formerly vermilion) no. 74 have been omitted from the foregoing list because they are believed to be finished trial color proofs and never sold to the public at any post office. While the latter is known cancelled, those copies seem to have been cancelled to order. Wagshal (1969, p. 64) has expressed the same opinion respecting the 3c vermilion in a detailed discussion of the facts concerning its history.

According to Luff (1902, p. 93) the scarlet was printed from plate 19 and the 3c carmine lake (later called lake) from plate 34. It will be noted that the Catalogue lists these items in the reverse order from the numerical order of the plates if Luff's data are correct.

The above postage stamps should all be renumbered by Scott and one number only used for each denomination. There is no apparent reason why the same value should have more than one number, the various colors thereof being indicated by a, b, c, etc., as in some instances is done at present. Some of the colors used for the 24c value could certainly be improved upon. Grayish lilac is even used for the same value in *two* places. The first such use has been omitted.

The 10c plate no. 26 is the one from which "TAG" stamps were printed (dos Passos, 1956, pp. 197-201).

NOTES ON THE 1867 GRILLS

The 2c black and 15c black have been omitted from the following list as have also all die numbers, since they do not enter into the problems discussed by Perry.

In listing dates of use of the grilled stamps, the following procedure has been adopted:

Dates out of parentheses or brackets are postmark dates on the covers. Those in parentheses, usually year dates, are believed to have been written on the covers by the recipient, or at least by the person who removed the contents from the covers. This was common practice of persons selling covers who did not wish their correspondence to be read and of some dealers who thought the contents of little value. Finally, those in brackets indicate that the date is fixed by some evidence other than the cover, as for instance, the contents of the cover, the dates when certain cancellations were used, etc.

Some of the grilled stamps were printed from a few of the foregoing plates. These are listed chiefly from Perry (1938, pp. 76-78), but evidence is needed concerning the earliest date of use of the various grills. Students having any of these on covers with a fully dated postmark or other evidence of their actual use are urged to supply the author with that information.

The dates of use given below are not in many instances believed to be the earliest. They are merely the earliest that the author has been able to find after a careful search and consultations with friends. However, they will constitute a foundation upon which subsequent authors may build. It is hoped that they will be incorporated in the Specialized Catalogue so that they may be ever present before collectors' eyes and thus lead to the improvement of the Catalogue.

GRILLS

1867

<i>Scott's #</i>	<i>Type</i>	<i>Earliest Date</i>	<i>Pl. #</i>
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GRILL WITH POINTS UP

A. Grill covering entire stamp

79	A25	3c rose	Aug. 13, 1867	11-14 32, 34, 37 52, 55
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80	A26	5c brown		17
81	A30	30c orange		

B. Grill about 18 x 15 mm.

82	A25	3c rose	Mar. 9, 1868	11, 14 52, 55
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The B grill listed above is the unique "Luff grill" upon which the Philatelic Foundation bases its certificates. That grill is considered by the leading authorities to be at best an essay grill. The grill listed by the present author is believed to be the true B grill measuring about 15 x 18 mm.

C. Grill about 13 x 16 mm.

83	A25	3c rose	Nov. 25 (?1868)	11, 14 52, 55
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GRILL WITH POINTS DOWN

D. Grill about 12 x 14 mm.

85	A25	3c rose		11, 14 52, 55
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Z. Grill about 11 x 14 mm.

85A	A24	1c blue		10, 22, 27
85C	A25	3c rose		11, 14 52, 55
85D	A27	10c green	?Jan. 25, 1867	15, 26
85E	A28	12c black		16

The 3c grilled stamps commencing with no. 88 are listed as rose and no. 94 as red, both with shades and hues, while prior to their issue they had all been listed solely as rose. There are many shades and hues of these stamps that are not listed in the Catalogue, but no dates are given for any of those that are not listed.

E. Grill about 11 x 13 mm.

86	A24	1c blue a. dull blue		22, 27
88	A25	3c rose pale rose rose red a. lake red red	May 29, 1867 Feb. 27 (1868) Apr. 30 (1868) Mar. 25 [1868] May 29, 1867	11, 14 52, 55
89	A27	10c green dark green blue green yellow green	Mar. 25, 1868 May 5, 1868	15, 26
90	A28	12c black gray black intense black	Apr. 18 (1868) Mar. 5 (1869)	16

F. Grill about 9 x 13 mm.

92	A24	1c blue a. pale blue dark blue	Oct. (1867) Nov. 4 (1868)	22, 27
94	A25	3c red rose red a. rose lake red	Feb. 28 (1868) June 22 (1867) Mar. 19 (1867) Dec. 14 (1868)	11, 14 52, 55
95	A26	5c brown dark brown a. black brown	?Jan. 25, 1867	17
96	A27	10c yellow green green a. dark green blue green	Apr. 18, 1868 Oct. 14, 1868	15, 26
97	A28	12c black gray black		16
99	A29	24c gray lilac gray	Oct. 21, 1869	6

100	A30	30c orange		7
		deep orange		
101	A31	90c blue	Mar. 9 [1869]	18
		dark blue		

It may not have been possible to ascertain all the die numbers used for all of the plates of the 1861 issue with absolute certainty. Some of the essay dies that were altered seem to have retained their original numbers. On the other hand, some new dies may have been given the original essay die numbers or even new numbers, although there is no evidence that the latter procedure was followed. All of these altered and/or new dies are considered as Type II or III in the above list.

No study has been made in this paper of the 1875 re-issue of the 1861-66 issue, but it is known that new plates were made for the 1c, 2c, 5c, 10c, and 12c stamps. Generally speaking, these had wider spacing between the 100 subjects than the original plates.

The writer is much indebted to Mr. Elliott Perry for having read a manuscript of this paper as it progressed through various drafts and for making suggestions thereto, to Mr. Falk Finkelburg for having furnished important information and confirmed certain facts concerning the dies, his courteous and prompt answers to the author's inquiries are much appreciated, to Mr. Perry Sapperstein for furnishing photostats of some of the literature, and finally to his wife, Mrs. Cyril F. dos Passos, for having assisted greatly in respect to the color terms used of many stamps.

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1902. The postage stamps of the United States. New York, The Scott Stamp & Coin Co., Ltd., 417 pp., 23 pls.

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1939. U. S. 3c 1867. 18 x 15 grill. *Pat Paragraphs*, no. 38:1170-1177.
1941. Luff's 18 x 15 grill. *Ibid.*, no. 40:1246-1249; no. 41:1287-1289.
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Scott's Specialized Catalogue of United States Stamps

1971. Edited by Gordon R. Harmer, Eugene N. Costales, and James B. Hatcher. New York, Scott Publishing Co., 722 pp.

Stevenson, William L.

- n.d. United States grills. Book Series No. 16 [second edition]. Beverly, Mass., Severn-Wylie-Jewett Co., 16 pp., paper cover.

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1967-69. The three cent scarlet, Scott's No. 74. Chron. U. S. Class. Post. Iss. 19: 104-106;
20:132-145; 21:18-31, 60-66.

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1971. Essays and proofs of the U. S. one-cent 1861 stamp. Essay-Proof Jour. 28:56-64, 13 figs.

The Winner's Circle

William R. Weiss, Jr., author of the detailed study of the U. S. 1c 1861 stamp in JOURNAL Nos. 110-111, has received numerous awards for his exhibit entitled "Essays and Proofs of U. S. Issues of 1861-67." In 1971 he received silver awards at SOPEX (Atlantic City) and BALPEX (Baltimore), a grand at REDPEX (Reading, Pa.), and the grand plus the APS medal at SCOPEX (State College, Pa.) and NEEPEX (Wilkes Barre, Pa.). Mr. Weiss has just completed a study of the essays and proofs of the 3c denomination of that series which will be published shortly in the JOURNAL.

At Texanex, the APS show held in San Antonio in 1971, *Mrs. Lynne Warm* continued her winning ways; her showing of the first Bureau Series of the U. S. took a silver award. In addition, for having the best exhibit shown by a woman, she won the Texas Philatelic Association award and the Ingeborg Herst plaque.

Mrs. Warm writes that "the show itself was great. The circular hall was ideal for a stamp exhibit, the lighting for the most part was excellent, and the hospitality of the Texans is just not to be imagined. The frames were put up as spokes in a wheel with an information and paging desk in the center and the dealers' bourse around the walls."

She also notes that most of the top exhibits, excluding Confederates and postal history, had some essays and a good number of proofs, such as *Mrs. Margaret Wunsch's* 1869's in the Court of Honor. All awards won by Mrs. Warm's home Crescent City Stamp Club of New Orleans, except one, were made to EPS members—*Hubert Skinner, Harvey Warm, and Charles Yuspeh*.

Mrs. Warm also received the grand award for the best of the competitive exhibits at the 1971 ASDA show in New York.

Long-time EPS member *Alvaro Bonilla-Lara*, Costa Rican ambassador to Chile, has been elected president of the Inter-American Philatelic Federation (FIAF). Our ambassador has long served as editor of *Chile Filatelico*, one of the world's finest scholarly philatelic journals.

First EPS Award Given at SEPAD 1971

The Essay Proof Society certificates were offered at SEPAD, Nov. 5-7, 1971, but there was no entry suitable to receive the Class One award (75 percent or more of entry comprising essays and proofs). However there were several entries that were eligible for the Class Two award (significant part of entry having essays and proofs) and accordingly this award was given to *Joseph D. Hahn's* presentation of El Salvador, 1800-1900. In his group of 10 frames was an extensive showing of relevant items, comprising some essays and many die and plate proofs of the 1890 to 1898 period—the Seebecks or Hamilton Banknote Co. production, primarily, single and multiple-die proofs in several colors for practically all of the nine years. By multiple-die we mean a piece of steel on which there were single examples of several different denominations. Mr. Hahn received a gold medal with felicitations of the jury for his fine overall showing.

GEORGE W. BRETT.

Twenty-eighth Annual Meeting of The Essay-Proof Society, 1971

President Jackson called the Meeting to order at 8:00 P. M. September 8, 1971, at the Collectors Club, New York, N. Y. At his direction, the Secretary read the Call for the Meeting.

After a few words the President appointed a Credentials Committee which reported a quorum existed, whereupon the meeting was declared open for business.

The Secretary was directed to read the minutes of the 1970 Meeting. Upon motion duly made and carried, these minutes were accepted as reported in THE ESSAY-PROOF JOURNAL, Whole No. 109, page 30.

The President appointed a Nominating Committee, Forrest Daniel, Chairman, to nominate candidates for the expired terms on the Board of Directors.

The reports of the various Committees were read. Upon motion duly made and carried, these were accepted with thanks.

The Nominating Committee presented the following slate for the term expiring June 30, 1974: Rae Ehrenberg, J. F. Gros, R. F. Pratt and R. Wunderlich.

After asking if there were any further nominations from the floor and having heard none, the President declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for the nominees; thereupon they were declared elected to the Board of Directors for the term expiring June 30, 1974.

The meeting was then opened for new business; there being none, the meeting was adjourned.

KENNETH MINUSE, *Secretary*

Report of the President

In the spring of 1967, our Secretary reported 250 members; today he reports 315. While this is not a phenomenal growth, I believe it vindicates the course the Society is taking and is a compliment to the many who have worked so hard. On behalf of the Society, I would like to thank all you members who have contributed time, talents and money to make 1971 a good year:

Not many of you realize the amount of time and effort our Secretary, *Ken Minuse*, gives to the Society. He just finished the B.N.A. catalog of proofs and essays, as well as the comprehensive index of the first 100 issues of THE ESSAY-PROOF JOURNAL which appeared in JOURNAL No. 112. He is reviving the series on designers and engravers of U. S. postage stamps which our late Sol Altmann edited for so many years. He could not do more or be more devoted were he the owner of the Society.

A special thanks to the "watchdog of our Treasury," *Mrs. Ehrenberg*, who maintains she doesn't do anything anybody else couldn't do. But I think she adds a little "zing" to the office that few others would have.

Also, thanks to *Mr. Morris* who has made so much of his material available for reference work and contributed so many articles to the JOURNAL.

Thanks to *Mr. John Pope III* for working so hard and finally getting a "tax deductible" status for contributions to the Society.

Thanks, too, to *Ernest Wilkens*, our researcher, for his splendid reporting of the monthly meetings.

Also, thanks to *Miss Mueller*, our Editor, who besides giving of her editorial talent goes to no end in promoting the best interests of the Society. She has just inaugurated an awards certificate program which I believe will do much to promote and stimulate interest in essay-proof collecting.

Thanks to *Falk Finkelburg*, whose name is not seen in print too often, but his expertise and opinions are much sought after by collectors at our monthly meetings and specialists in general.

Finally, a special thanks to the Collectors Club and their staff for providing such pleasant quarters for our meetings and headquarters.

Help us to make 1972 a better year by giving an article to our Editor for the JOURNAL. Even if you can only supply the bare facts, she will write them up for you.

GLENN E. JACKSON, *President*

Report of the Secretary

It is with pleasure the Secretary can report a very fine year for our Society. As of June 30, 1971, we had a membership of 315, a net gain of 14, and 26 paid subscribers. Credit for this fine showing is due to the many fine articles which have appeared in our JOURNAL, also to Barbara Mueller, our Editor, for the large amount of publicity she secured in the philatelic press, and the efforts of the following members in securing new members:

Barbara Mueller	5	J. Leonard Diamond	1
Vincent G. Greene	3	Secretary	19
Lynne S. Warm	2	Unsolicited	3
Warren H. Crain	2		—
Falk Finkelburg	1		37
Dr. D. F. Dahlquist	1		

This listing shows there is still a large field to work on in securing new members. The increasing cost of producing our JOURNAL is still a problem, so it is imperative that we all try to increase our membership.

The demand for back issues of our JOURNAL is increasing. The Secretary calls your attention to the following facts: the supply of these JOURNALS is rapidly diminishing; many numbers are no longer available; others are in very short supply. We need the following issues: Whole Nos. 5, 9, 10, 35, 52, 56, 57, 68, 71, 73, 75, 76, 84, 91. Members who have copies of any of these numbers are asked to get in touch with the Secretary.

The sale of our *Catalog of the Essays & Proofs of British North America* was satisfactory for a highly specialized work.

Several times during the past 25 years various committees and members had attempted to secure tax deductions for donors, contributions, etc. made to our Society. All these attempts ended in frustration. Last year John D. Pope III, a long-time member and the attorney for our Society, offered to try to complete this task. The following is the result of his efforts:

CONTRIBUTIONS TO THE ESSAY-PROOF SOCIETY ARE TAX DEDUCTIBLE

Due solely to the effort and perseverance of Mr. Pope we have been granted tax-exemption under Section 501(c) (3) of the Internal Revenue Code. The Chief of the Rulings Section, Exempt Organizations Branch, IRS, says in part:

"Donors may deduct contributions to you as provided by Section 17170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift purposes under Sections 2055, 2106, and 2522 of the Code."

The Board of Directors desires to thank Mr. Pope for his untiring efforts in promoting the Society's interests and the final success he attained for the Society.

The Secretary again calls your attention to our regular monthly meetings held at the Collectors Club, 22 East 35th Street, New York, at 8:00 P.M. the second Wednesday of each month except January, July and August. The reports of these meetings which appear in our JOURNAL give some idea of the wealth of material shown and discussed. It is difficult to understand why more members do not attend these meetings, particularly those who reside in the New York metropolitan area.

KENNETH MINUSE, Secretary

Report of the Treasurer

BALANCE SHEET, June 30, 1971

Assets:

Cash in Banks:

First National City Bank of New York	\$ 979.51	
The New York Bank for Savings	2,100.00	\$3,079.51

Total Assets \$3,079.51

Surplus: Total Surplus \$3,079.51

STATEMENT OF OPERATIONS
For the Year ended June 30, 1971

Income:	
Membership Dues (1970-1971)	\$2,998.00
Membership Dues (1971-1972)	50.00
Subscriptions	255.00
Advertising	629.30
Contributions	337.00
Sales of Journals (Back numbers)	502.90
Bank Interest	107.65
Miscellaneous	18.50
BNA Catalogue Sales	657.50
Total Income	\$5,555.85
Expenses:	
Printing	\$3,260.04
Photo-engraving	520.18
Editor	600.00
Postage	283.65
Convention Expense & Miscellaneous	171.54
BNA Catalogue Expense	275.94
Total Expense	\$5,111.35
Gain from Operations	\$ 444.50

STATEMENT OF CASH RECEIPTS & DISBURSEMENTS
For the year ended June 30, 1971

Cash on Deposit—July 1, 1970	\$2,635.01
Receipts during the Current Year	5,555.85
	\$8,190.86
Disbursements (as per Statement of Operations)	5,111.35
Cash on Deposit—June 30, 1971	\$3,079.51

Report of Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society, Inc. for the year ended June 30, 1971, and finds them, in our opinion, correctly maintained.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1971, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*

CONTRIBUTIONS 1970-1971

Werner Amelingemeir	\$ 5.00	Walter A. McIntire	\$ 5.00
Edward P. Baboock	2.00	Jack E. Molesworth	15.00
Albert P. Bantham	10.00	Barbara Mueller	5.00
Adrien Boutrelle	5.00	J. Roy Pennell, Jr.	10.00
Fred L. Caposella	5.00	Col. Robert H. Pratt	10.00
Frederick S. Chaffee	5.00	Philip Rippner	5.00
L. D. Davenport	5.00	Fred P. Schueren	15.00
Herman Eisele	5.00	Austin M. Sheheen	10.00
Falk Finkelburg	5.00	C. Dewar Simons III	5.00
Gerald L. Firth	15.00	Martin M. Tannenbaum	10.00
Vincent G. Greene	5.00	Robert A. Vance, Jr.	10.00
Erwin N. Griswold	15.00	Clinton B. Vanderbilt	5.00
Julian F. Gros	10.00	Lynne S. Warm	5.00
Herman Herst, Jr.	15.00	Virgil Winkler	10.00
Philip Little, Jr.	5.00	Rudolf G. Wunderlich	100.00
Mrs. Ethel B. McCoy	5.00		
			\$337.00

We again express our gratitude for the continued contributions from these loyal members who over the years have helped to keep our Society in a healthy financial condition.

RAE D. EHRENBURG, *Treasurer*

Report of the Finance Committee

The Committee on Finance can add little to what has already been stated in the financial report of our Treasurer. Financially, we are sound. As to 1971-1972, if membership dues do not fail us and with a good response in contributions plus the sale of JOURNALS and catalogs of the essays & proofs of British North America, the Society will manage well.

The following remarks do pertain to the welfare of the Society: As pointed out on several occasions previously, we must cultivate many in the numismatic circles. The Society of Paper Money Collectors membership numbers almost two thousand. The one way we can get their interest is for a number of us to write authoritative articles, subjects of which are of great interest to paper money collectors. This has proven so in the past and I feel confident we can add to our membership if the members interested in the subject give it their serious consideration. Help is needed so that each issue of our JOURNAL will be well-balanced with philatelic and numismatic articles.

THOMAS F. MORRIS, *Chairman*

Report of the Editor

The past 12 months have been highlighted by definite accomplishments in my area of activities: The long-projected 25-year Index, produced under the guidance of Messrs. Minuse and Wilkens and Mrs. McCoy and Mrs. Jackson, will appear in JOURNAL No. 112. The Essay-Proof Society Awards program is now ready to go into operation, with the certificates printed and publicity sent out.

Publicity about each issue of the JOURNAL has also been sent quarterly to all the major publications. The excellent *National Stamp News* under the aggressive editorship of Dick Hardie gave me the opportunity to write both an editorial on our Society and an introduction to essays and proofs in two separate issues. *Coin World* also gives us generous reviews when articles of numismatic importance appear.

However, as of this writing, I have absolutely no numismatic articles ready to be printed. Again, I must appeal for more of them in order to hold our numismatic members. The article on the greenback-National Bank Note essays researched by Messrs. Morris and Wilkens is a model of what we need.

From the philatelic standpoint we were fortunate in having Elliott Perry's authoritative work on the Premiere Gravures and Mr. dos Passos' exhaustive bibliography that accompanied it. But again, as of today, I have nothing significant on U. S. in the files. The same could be said for foreign if it weren't for Mr. R. G. Stone's excellently researched feature on French Colonial design.

My editor's reports are beginning to sound like a broken record with this continuing complaint about the dearth of articles. But it must be heeded if we are to retain our hard-won gains of the past few years, including our large-silver award at Phillympia.

Now that we have completed most of our current projects, may I again suggest the creation of a slide show extolling our specialty and Society as yet another vehicle for encouraging growth and thereby income.

Of course, production costs continue to trend upward. Aside from increased membership, one of the best ways to increase income is to increase advertising volume. Our dealer-members should be reminded that if it were not for our Society, and its JOURNAL, much of their merchandise would be classified as mere "Cinderella" material. They should support us to help themselves. Collector-members should be urged to advertise for their particular needs.

In conclusion, I wish to commend Mr. Minuse, a tower of strength whom we all too often take for granted, our other faithful officers, our loyal authors, and our long-

suffering printer, Mr. K. A. Moran of the J. W. Stowell Printing Co., for helping make the JOURNAL what it is.

BARBARA R. MUELLER, *Editor*.

Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

Members Admitted

1233	Skinner, Dr. Hubert, Jr.	1237	Reiling, Charles J.
1234	Thorsell, Carl W., Jr.	1238	King, James D.
1235	Sicherman, Merryl F.	1239	Yuspeh, Charles
1236	Percell, John C.	1240	Corrigan, Bruce

Applications Received

1241	Alden, John, 2 Hawthorne Place 8J, Boston, Mass. 02114 (Canada & Work of Albert Decaris) by Kenneth Minuse
1242	Taylor, R. G., 700 Springmill Road, Mansfield, Ohio 44903 (U. S. Proofs & Stamps) by Falk Finkelburg
1243	Bustillo, Laurence A., 1501 Norfolk Street, North, St. Petersburg, Fla. 33710 (Dealer) by Kenneth Minuse
1244	Wenger, Kenneth R., 2 Horizon Road, Fort Lee, N. J. (Dealer) by Phillip Rippner
1245	Wood, Ronald W., 106 East Wilson St., Elmhurst, Ill. 60126 (Mexico & Guatemala) by Kenneth Minuse
1246	Taub, Jack, Harmer, Rooke & Co., 3 East 57 St., New York, N. Y. 10022 (Dealer) by Falk Finkelburg
1247	Lane, Maryette, 490 23rd Ave. North, St. Petersburg, Fla. 33704 (One on a time U. S. Black Jacks) by Kenneth Minuse

Change of Address

168	Heiman, Irwin, to 22718 Flamingo, St., Woodland Hills, Calif. 91364
1178	Torres, Dr. David, to P. O. Box 543, Terre Haute, Ind. 47808
1098	Hart, Dr. Dale, to 420 Lake Ave., Massillon, Ohio 44646
1200	Underwood, Ervin, to P. O. Box 28286, Atlanta, Ga. 30328
519	Lancaster, C. Everett, to Masons Beach, Route 1, Box 196A, Deale, Md. 20751
1106	Cambridge, Alfred E., Jr., to 5670 Woodwind Drive, Birmingham, Mich. 48010
1112	Hatton, William H., to 1705 Lemoyne Ave., D4, Syracuse, N. Y. 13211
1180	Easton, Don E., to 11611 East 27th Place, Tulsa, Okla. 74129
1038	Stone, Robert G., to P. O. Box 264, Fairfield, Pa. 17320
1218	Benfield, William R., to 879 Madison, University of Tenn., Memphis, Tenn. 38103
742	Plass, R. J., to 5273 Haskell St., La Canada, Calif. 91011
1169	Mc Garrity, Raymond B., to 716 Dustline St., Papillion, Nebr. 68046
1152	West, Charles R., to 10940 Keating St., Apt. 1A, Oaklawn, Ill. 60453
1125	Levitt, Andrew, to P. O. Box 124, Hartsdale, N. Y. 10530
1185	Berg, Dr. Paul K., to 1148 Santiago Drive, Newport Beach, Calif. 92660
1117	Horton, Bradley B., to 13914 Barry Knoll, Houston, Texas 77024

Deceased

272	Brookman, Lester G.
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Resigned

959	Missback, George
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Change of Collecting Interest

1015	Anton, William T., to Bank Notes with Whale Scenes, Greenland Paper Money, All St. Nicholas and Santa Claus Obsolete Bank Notes and Scrimshaw (Whales' Teeth)
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Enumeration of Membership

Members reported in JOURNAL No. 112	313
Gains	8
Losses	2
Net Membership in this JOURNAL No. 113	319
Applications Received	7
Non-member Subscribers	26

Essays and Proofs at Robson Lowe Auctions, 1971

As in years past, the many Robson Lowe auction sales of 1971 contained a wide variety of material of interest to collectors of essays and proofs. Several sale sections of the Col. J. R. Danson British Empire collection yielded mouth-watering lots for essay-proof enthusiasts, many of which were illustrated in full color in the catalogs.

In the Southern Africa section, the Bechuanaland 1947 Royal Visit 1d and 3d unfinished die proofs on sheets 80 x 82 mm. and 82 x 76 mm. with complete vignettes and outlines of frames sold for £120 against an estimate of £50. Seven original artist's color sketches for the Nyasaland 1934 pictorials in stamp size brought a spectacular £260 against the estimate of £100. Another instance of gratifying realization was the set of ten die proofs in black of the typographed value tablets on thin card of the Rhodesian 1896-97 series £300 against £100. More modestly priced were the 1937 printed essays for the King George VI ¼d stamps comprising blank circles beneath which are printed "Swaziland Protectorate" and "Swaziland" respectively, £24 against £10.

In the "Nigerias" sale, an original design for a King Edward VII Lagos definitive mounted on sunk card, the head being a photograph, the Crown pasted on the frame in two halves and the lower tinted, endorsed "Approved WHM," sold for £50 more than the £75 estimate. A set of Southern Nigeria die proofs of the Queen Victoria head in black in four stages, one finished and dated 8 OCT. 00, and in mauve, realized £72.50 against £75.

The "East Africa" sale included essays and proofs for the 1896-1901 Victoria issue of British East Africa. An original artist's drawing on 90 x 114 mm. card in black with superimposed photographic head, dated "July 17th 95," brought £115, more than twice the estimate. A complete set of 15 "artist's proofs" in issued or similar to issued colors on unwatermarked paper with the value tablets handpainted brought £340 against a £275 valuation. A Zanzibar 1r. essay, 1904, in die proof form on glazed 60 x 60 mm. card print in blue, red and orange, realized four pounds less than the £50 valuation.

The "West Africa" section began with an assortment of "Imperium" essays of the Victoria and Edward VII issues. (When De La Rue produced the new key plates about 1890 in order to show what the new stamps would look like, they produced duty plates of various values, mostly 6d and mostly in imperf. pairs, one with white and one with colored value tablet and with "Imperium" in place of the colony name.) Individual lots of imperf. vertical pairs brought from £44 to £72.50 against a uniform estimate of £50. Singles imperf. of the Edwardians brought £26 to £42 against a £30 estimate, while a lot of three Victorians went for £60 as against £75.

A 1928 essay in die proof form for Gold Coast, done in photogravure by Harrisons in bright ultramarine on thick green card, just topped the estimate of £50. An original artist's design for a St. Helena 1d King Edward—a three-part composite of head, frame and central vignette—in carmine and rose pink mounted on sunk card plus another vignette in black affixed at top and endorsed "the approved design" and dated "Dec. 23. 01," realized the astounding price of £450 against an estimate of £150. Nearly as spectacular was an essay for the King George V definitives in the fictional value of 7/6, with the frame and value photographically reproduced in brown and the center vignette hand-painted in black, mounted on sunk card and annotated in ink "Approved as regards border duty die 14.1.22"; it brought nearly three times its £100 valuation.

In the British West Indies sale, a set of the British Guiana Silver Jubilees in imperforate die proofs of the frames in black on thin paper plus a similar essay-item of an unissued 10c value cancelled by two lines in ink realized only £105, although estimated at £150. An attractive block of four imperf. plate proof of the 4½d Cayman

Islands George V definitives showing double border lines sold for six pounds less than the £50 estimate. A Trinidad and Tobago 1922-28 die proof-like impression in black of an essay for the 6d value with colored figures of value instead of white as issued and with head tablet blank, plus three part impressions of an unadopted design, and a part impression of the head as issued, all on one glazed card, sold for a modest £28, seven pounds less than estimated.

The British Asia section included essays for Federated Malay States postal stationery. One lot consisted of an 1899 tiger head handpainted essay in crimson lake on 89 x 104 mm. card for a 3c envelope inscribed FEDERATED MALAY STATES top and PERAK at bottom plus name tablets for N. SEMBILAN, SELANGOR, S. UJONG and PAHANG underneath. It sold for £62.50 against £40 estimated. An 1885 artist's watercolor on thick card for a proposed 3c design in normal size, deep claret and rose, dated "NOV. 16th 85" in ink sold for £135, nearly double the estimate. An almost four times estimate realization of £115 was achieved for a Maldives Islands 1909 3c die proof in light green on glazed paper in sunk mount on thick card 85 x 85 mm. dated "June 24th 08" and marked "Approved" with initials and date "29.6.08." The North Borneo section included many unusual essays and proofs which nearly doubled estimates, such as a \$10 1889 essay, complete sketch on thick card with center coat of arms evidently cut out of a current 50c stamp, that brought £90.

(To be continued)

Looking at Literature

The Postal Stationery of the United States Possessions and Administrative Areas, second edition 1971, \$6.50, published by The United Postal Stationery Society, paperbound, 268 pp. 6 x 9. Available from Van Dahl Publications, Inc. Box 10, Albany, OR 97321.

This excellent volume should be indispensable to postal stationery enthusiasts, but it includes little of specific interest to essay-proof specialists. Covering the issues of Canal Zone, Cuba, Hawaii, Puerto Rico, Danish West Indies, and the Ryukyu Islands, it is highly specialized with reference to dies, knives and watermarks. Completely illustrating and describing all items, it also includes a full page after each country's listing for entries of non-listed items found by the user. Instructions are given for notifying the editor, Dr. Austin P. Haller, of these new discoveries. No separate section is devoted to essays and proofs, which are mentioned occasionally in passing.

St. Vincent, by Arthur D. Pierce, J. L. Messenger, Robson Lowe, 200 pp., 8 plates in color, hardbound. Published by Robson Lowe Ltd, at £10. Available from HJMR Co., P. O. Box 308, North Miami, Fla. 33161.

Color in stamp catalogs and handbooks is no longer a novelty, but unfortunately it is usually untrue to the originals. But the books published by Robson Lowe boast of color plates of great fidelity. This latest handbook is no exception. In addition, one full color page is devoted to De La Rue essays and proofs. These items as well as those of the Perkins, Bacon issues are treated in detail in the text, too. In fact, this is the complete handbook for the collector of the attractive stamps issued from 1861 to 1897. It also includes comprehensive coverage of postal history from 1762 to 1965, postal markings from 1861 to 1915, and revenue stamps from 1882 to 1897. Topping off the entire work are three indices and numerous appendices.

Three Centuries of Scottish Posts, by A. R. B. Haldane, D. Litt., published by the Edinburgh University Press, 1971, 336 pages, illustrated. Available from Aldine Publishing Co., 320 W. Adams St., Chicago, Ill. 60606 at \$9.75.

This is a scholarly recounting of the development of the Scottish post from the 16th century to the beginning of the uniform penny post and is written as much for

(Continued on Page 47)

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

H. R. Harmer Ltd., London, England. Sale of March 16-17, 1971

Canada

Imperforates on Stamp Paper in Color of Issue

1928-29 complete set horiz. blocks of 4	149-159a	\$246.00
1930-31 10c olive-green horiz. pair	173a	81.60

Newfoundland

Imperforates on Stamp Paper in Color of Issue

1910 10c purple-black horiz. pair	101a	64.80
1923-24 2c carmine horiz. pair	132a	28.80
1929-31 4c reddish-purple horiz. pair	166a	16.80
1932 3c orange-brown horiz. pair	187a	19.20
1932 5c maroon horiz. pair	190a	24.00
1932 30c ultramarine horiz. pair	198a	43.20
1932 2c green horiz. pair	186a	7.20
1933 24c maroon horiz. pair	224a	16.80

Stanley Gibbons Ltd., London, England. Sale of April 1-3, 1971

Canada

By Kenneth Minuse

1851 12p black, plate proof on India, diagonal "Specimen" in red, block of 4, overprint slightly faded	3PJS-4d	\$540.00
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Stanley Gibbons Ltd., London, England. Sale of April 29, 1971

New Brunswick

1860 5c brown, (Connell) plate proof on India, vert. "Specimen" in red, block of 4	E5-Sv	60.00
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Newfoundland

1923 15c Vickers Vimy, dark brown & dark blue essay block of 4, perforated	CE-B	50.40
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Imperforates on Stamp Paper in Color of Issue

1910 1c-15c set, on thick gummed paper imperf. pair	87-97P5a	192.00
1911 6c-15c set, imperf. pairs	98-103P5a	84.00
1911 9c olive-green imperf. pair	100P5a	19.20
1911 1c-15c set, imperf. blocks of 4	104-114P5a	252.00
1929-31 1c green, imperf. block of 4	163P5b	43.20
1929-31 2c deep carmine block of 4	164P5a	36.00

1929-31	3c deep red-brown block of 4	.....165P5a	33.60
1929-31	4c magenta block of 4	.....166P5a	45.60
1932	6c dull blue, imperf. pair	.....192P5a	19.20
1932	10c olive-black imperf. block of 4	.....195P5a	21.60
1933	5c light brown imperf. pair	.....C13P5a	24.00
1933	10c yellow imperf. pair	.....C14P5a	28.80

H. R. Harmer Ltd. London, England. Sale of Mar. 15-17, 1971

Imperforates on Stamp Paper in Color of Issue

Newfoundland

1910	8c pale-brown, Guy issue, horiz. pair	.....93a	19.20
1911	10c purple-black Guy issue horiz. pair	.....101a	64.80
1929-31	4c reddish-purple, regular issue horiz. pair	.....166a	16.80
1932	3c orange-brown regular issue horiz. pair	.....187a	19.20
1932	5c violet-brown regular issue horiz. pair	.....191a	24.00
1932	30c ultramarine regular issue horiz. pair	.....198a	43.20
1932-38	2c green regular issue horiz. pair	.....186a	7.20
1933	24c maroon, Gilbert issue horiz. pair	.....224a	16.80

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of June 16-18, 1971

Canada

Imperforates on Stamp Paper in Color of Issue

1908	10c dark violet, imperf. pair	.....101P5a	\$ 65.00
1917	3c brown, imperf. pair	.....135P5a	140.00

United States

By Falk Finkelburg

Vahan Mozian, Inc., New York, N. Y. Sale of March 24, 1971

Essays

1851	3c Bald, Cousland, black,	Brazer 33E-Jd	27.00
	3c Bald, Cousland, scarlet,	Brazer 33E-Kb	28.00
	3c Bald, Cousland, blue,	Brazer 33E-Lb	35.00
	3c Bald, Cousland, blue,	Brazer 33E-Nb	22.00
	3c Bald, Cousland, scarlet,	Brazer 33E-Mb	26.00
	3c Toppan, Carpenter, Casilear Co., green,	Brazer 33E-Ob	27.00
	3c Toppan, Carpenter, Casilear Co., green, Master		
	Die No. 14	Brazer 33E-Oba	25.00
	3c Toppan, Carpenter & Co., black-blue,	Brazer 56E-Af	17.00
	3c Toppan, Carpenter & Co., yellow-brown,	Brazer 56E-Af	21.00
	3c Toppan, Carpenter & Co., Black-blue	Brazer 56E-Ad	27.00

Proofs

1845	5c black, die proof, superb (\$100.00)	9X1Pc2	110.00
	5c rose-violet, trial color proof (\$5.00)	9X1Tc	80.00
1861	3c red-orange, five different printings between 1879-1890 (Scott's		
	No. 41P4 (Est.30.00)		85.00
1857	10c green small die proof, (37.50) (43P2)		37.00

H. R. Harmer Inc. New York, N. Y. Sale of May 6, 1971

5c carmine & blue, large die proof (128x100) sunk on card, bearing			
signature of "Harry S. New" and typed "Approved June 18,			
1828, Postmaster General." Very fine. One of two known.			
From the Henry Goodkind collection. (800.00)	C11P1		900.00

Vahan Mozian, Inc. New York, N. Y. Sale of June 29, 1971

Essays

American Bank Note Co., orange	47.50
American Bank Note Co., orange, same design as last, three	
on India, one on onion skin paper	25.00

3c Draper, Welsh & Co., blue on bond paper	Brazer 33E-Gd	26.00
3c Bald, Cousland & Co., brown on bond paper	Brazer 33E-Mb	25.00
1c Toppan, Carpenter, Casilear & Co., green, on proof paper		
	Brazer 55E-An	30.00
24c Toppan, Carpenter, Casilear & Co., carmine on light blue colored card	Brazer 60E-Afg	13.00
1c National Bank Note Co., blue	Brazer 63E-Bi	40.00
3c violet, author unknown	Brazer 74E- a	12.50
5c National Bank Note Co., scarlet	Brazer 115aE-Fb	45.00
10c National Bank Note Co., scarlet	Brazer 116E-Db	50.00

Proofs

2c-15c card proofs	73, 74, 76, 77P4	25.00
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H. R. Harmer Ltd., London, England. Sale of May 24, 25, 1971

By Kenneth Minuse

Canada

1928-29 1c-\$1 set, imperf. blocks of 4	149-159a	324.00
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Newfoundland

1898 2c vermilion, imperf. horiz. pair	82a	39.60
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H. R. Harmer Ltd., London, England. Sale of June 21-23, 1971

Canada

1859 10c black, plate proof on India, with vert. "Specimen" in red		
	16P3-Svr.	14.40
1897-98 8c orange, imperf. pair	72a	24.00
1928 5c olive-brown, air mail, imperf. horiz. pair	C1a	57.60
1928-29 1c-\$1 set, imperf. blocks of 4	149-159a	336.00
1930-31 10c green, Library, imperf. horiz. pair	173a	132.00

Newfoundland

1931 50c green, air mail, imperf. blocks of 4	C10a	312.00
\$1 blue, air mail, imperf. blocks of 4	C11a	336.00

Looking at Literature

(Continued from Page 43)

the academician as for the philatelist. With its 22 illustrations, 11 appendices, a bibliography, and generous footnotes and references, it will prove invaluable to all interested students of postal history. In addition, the book itself is superbly produced from the colorful jacket to the two maps inserted into a cover pocket.

The Royal Mail Steam Packets to Bermuda and the Bahamas 1842-49, by M. H. Ludington and Geoffrey Osborn, 24 pp., illustrated, paperbound, published by Robson Lowe Ltd. Available from HJMR Co., P. O. Box 308, North Miami, Fla. 33161 for \$3.00.

This is a specialized handbook for postal history buffs interested in sea mail or British West Indies and Caribbean material. The authors have based their research on their investigation in the Islands of three colonial newspapers of the times and other contemporary works published there; from these they have extracted details of schedules. Covers and postal markings are also illustrated, along with five maps showing the sea mail routes in various years. In addition, enlargements of the maps are inserted loose in each book for use as album page illustrations.

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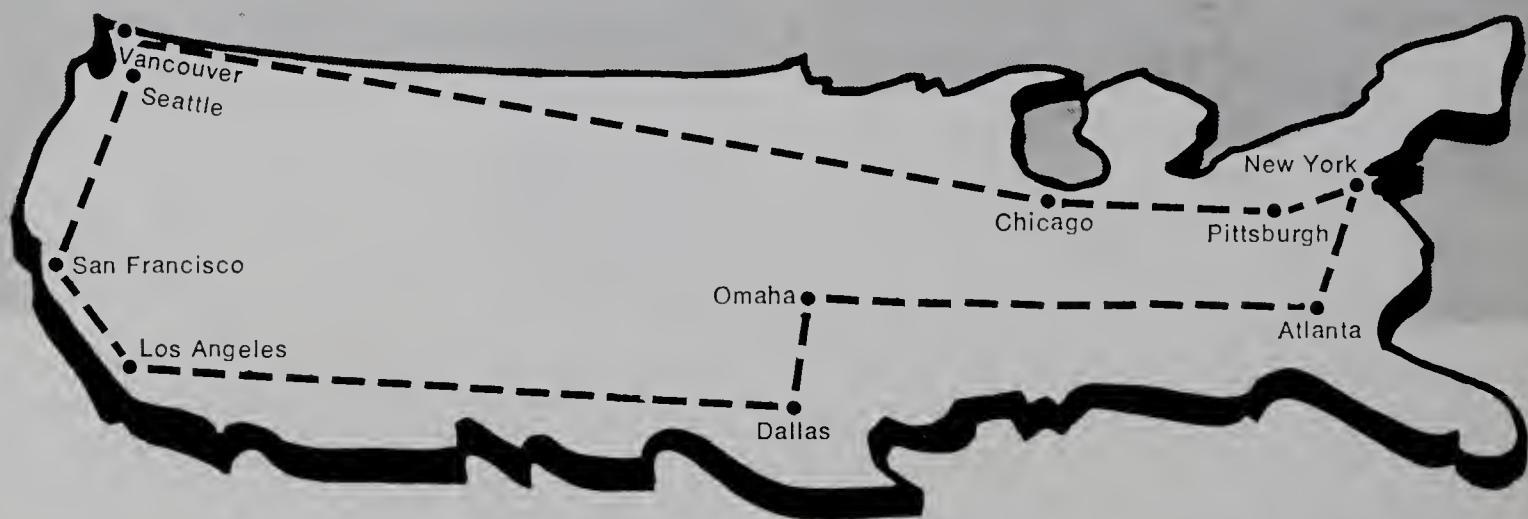
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